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BRITISH AND FOREIGN

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VOL. I.

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W. & A. K. JOHNSTON.

*J. R. Doyle
London
Sept. 1897
35*

A TREATISE ON
HERALDRY

BRITISH AND FOREIGN

WITH ENGLISH AND FRENCH GLOSSARIES

NEW AND ENLARGED EDITION

BY

JOHN WOODWARD, LL.D.
(RECTOR OF ST. MARY'S CHURCH, MONTROSE)

VOL. I.



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1896

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INTRODUCTION.

THE very favourable reception accorded, both at home and abroad, to the first issue of these volumes, has led, after the lapse of four years, to the publication of a new and considerably extended edition.

The whole work has undergone revision and rearrangement; and, as regards both text and illustrations, a good deal more than a third part of the present volumes now appears in print for the first time.

The more important Introductory Chapters, which treat of the origin and development of Systematic Heraldry, have been carefully re-written and much enlarged. In them old fallacies and erroneous speculations have been exploded, and the origin of our social distinctions has been placed, it is hoped, on a firm historical basis. (In connection with this investigation I have derived assistance from Bishop STUBBS' excellent *Constitutional History of England*, which I desire now to acknowledge.) In order to effect a saving of space, my dissertation on the use of the *Particule Nobiliaire* has been removed to the Appendix, which also contains some interesting and important additions.

Room has been made for Chapters dealing more fully with National Arms, and treating of Orders of Knighthood, Mottoes, Liveries, etc.

Large additions have been made to the illuminated, and other, illustrations; and in the case of the arms

selected as examples many of those borne by families of comparatively little consequence have been replaced, both in the plates and in the text, by those of greater importance ; thus, so far as it goes, the book has become a *libro d'oro* of the great European families.

In the Introduction to the first edition, I frankly explained the circumstances under which the name of the late Dr BURNETT came to be coupled with mine as its joint author, and certain contributions by him (not amounting to one-fifth of the whole) included in the book, and duly marked with his initials. But for the present book I am alone responsible. I do not at all desire to minimise any advantages which may have accrued to the work from a collaboration which neither of us intended or desired ; but, whatever they were, they were more than counterbalanced by disadvantages which there is no reason at all for perpetuating. One only need be referred to now. The piecing together of portions of two separate treatises, written with different objects, and dealing with the subject matter from entirely different stand-points, though effected with as much skill as I knew how to employ, was not, and could not be entirely satisfactory. My friend had never intended anything more than a treatise on Scottish Armory—in fact an abridgement of NISBET—while I had been encouraged by him to deal with the subject of Heraldry on much wider lines.¹ In the exercise, therefore, of the same right of judgment which caused the inclusion in the first issue of those portions of the work for which my *collaborateur* was, either entirely or in the main, responsible, I have decided now to omit them. Care has, of course, been taken that the book shall not suffer by the exclusion of any matter which is of real importance

He had written to me—“A good book on Comparative Heraldry, English and Foreign, is much needed, and I know no one so qualified to write it as yourself.”

to the general student ; and I do not think that there has even been any sensible diminution of national flavour.

I had intended to include in the present issue some chapters on the College of Arms, the Lyon-Office, and other Heraldic institutions of authority, existing or defunct, at home and abroad. But I have found the subject too important, and the materials on hand too considerable, to admit of the treatment proposed ; and I must therefore postpone the consideration of this part of the subject to a future opportunity, and to a separate work, in which I hope to do for the " Law and Practice of Arms " in general that which was done so ably for Scotland in the well-known work of Mr SETON. I may say here that though I have ventured to criticise certain things which have been done by " authority," this does not imply any disregard for the authority itself, properly exercised ; or the smallest disrespect for the amiable, and in some cases undoubtedly well-qualified gentlemen who administer it. But the doings of public officials are legitimate subjects for reasonable criticism, and it would be quite unfair to impute to me in consequence a position of hostility, which on very special grounds I should be almost the last person alive to take up.

My grateful thanks are due to my critics, who, in answer to my invitation, either publicly or privately directed my attention to mistakes, or misprints in the first issue, which were not the less vexatious because they were for the most part both obvious and trivial. In this connection my thanks are specially due to my friends, Rev. J. M. DANSON, D.D., of Aberdeen ; and P. J. ANDERSON, Esq., M.A., LL.B., the Librarian of the University of the same city. L. L. KROPP, Esq. (who is a mine of learning with regard to the history of the States of Eastern Europe) most kindly allowed me the use of his copy of NYARY'S *Heraldika*, a work of much value to those who can surmount the difficulties of the Magyar tongue.

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As in former publications, the excellent Index is the patient work of GEORGE HARVEY JOHNSTON, Esq. ; its merits are so evident as to need no commendations from me, but an expression of sincere thanks, on behalf both of my readers and myself, is not the less due to him.

JOHN WOODWARD.

MONTROSE,
December 1895.

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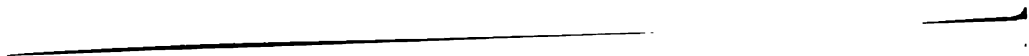
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HERALDRY:

BRITISH AND FOREIGN.

CHAPTER I.

ETYMOLOGICALLY a treatise on Heraldry should be an explanation of the duties of a Herald. Though an analogy has been drawn between the Greek κήρυξ, or Latin *fecialis*, and the herald of later times, the latter was essentially a mediæval officer, the derivation of whose name is uncertain. DEMMIN says it is derived from the German *Herold*, noble crier. Others deduce it from *Heer*, a host, and *Held*, a champion. SPENER says: "Alii in posteriori nominis parte putant latere vocem *hold*, ab *Heer* et *hold*, q.d. exercitui gratus. Vel si pro *Heer* legas *Herz*, Domino vel principi fidelis." SKEAT derives *herald* from the old High German *Hari*, an army, and *walt*, strength; and thinks the limitation of the name to this officer may have been due to a confusion with the old German equivalent, *foraharo*, from *forharen*, to proclaim.

He was in the first place the messenger of war or peace between sovereigns; and of courtesy or defiance between knights. His functions further included the superintendence of trials by battle, jousts, tournaments, and public ceremonies generally. When the bearing of hereditary armorial insignia became an established usage its supervision was in most European countries

added to the other duties of the herald. The office survives in our own, and in some other countries, but with duties greatly curtailed ; and with this narrowing of the Herald's functions the term " Heraldry " has come to signify, not a knowledge of the multifarious duties of a herald of former times, but chiefly the study of that part of them which relates to family and national insignia, including also subsidiarily such kindred topics as precedence, hereditary and personal titles and dignities, and the insignia which are attached to them.

The " science " or rather art, which teaches us the language, and instructs us in the origin and development, of these symbols, should with greater propriety be termed Armory. This is the designation applied to it by the earliest writers on the subject, both in England and in France, but it is one which for more than two and a half centuries, has greatly fallen into disuse ; and the better understood name of Heraldry consequently appears in the title of the present work.

Before entering on the consideration of armorial distinctions, it may be advisable to make a few preliminary observations on a subject intimately connected with them : differences of social rank.

We find in the feudal system, and in the Germanic institutions of which that system was the natural outcome, the true origin of our own social distinctions, and, as will be hereafter shown, of the armorial insignia which were used to denote them. It is to JULIUS CÆSAR that we owe our first glimpses into the social and political life of the Teutonic race of the great Aryan family, and the description given in his *Commentaries* of the warlike Suevi, and other tribes bordering on Gaul,—who appear to have been when CÆSAR wrote in a state transitional between the nomadic life and settled civilisation—though imperfect and indistinct, is still full of lively interest. A century and a half later, the historian TACITUS, in his

Germania, gives us the means of filling in CÆSAR'S indistinct outlines with full and abundant details. In his time Germany was inhabited by a great agglomeration of tribes, having a common origin, speaking virtually the same language, and employing similar institutions, but having no collective or national name, or central organisation.

While the military spirit of these tribes had increased since CÆSAR'S time, as a natural consequence of the continuous struggle which the Germans had to wage against the attempted encroachments of Imperial Rome, the love of the chase had somewhat declined with the reduced opportunities of following it; tracts of forest land had been cleared, and the pursuit of agriculture had become general. The tribes were no longer nomadic, but had settled homesteads. Their wealth, as in the early history of all civilised people, consisted in the flocks and herds, which pastured in the still extensive forests, or on the common lands. Great cities had not yet arisen, but their village settlements were already permanent and extensive. Generally the arable land was held in common, and appropriated annually by lot among the freemen, who formed the bulk of the population and were trained to the use of arms. Still private property in land was not unknown. Each freeman had at least his own homestead, and the space of ground contiguous to it, as his fixed possession, as well as a definite share in the arable land annually allotted, and he had also a proportionate right to the use of the forest lands and pastures.

But this absolute equality in the tenure of land, and in their political status, did not preclude the existence of social differences. Some men were naturally more industrious and prosperous than others, or more fortunate in the circumstances of their settlement, and so there arose, inevitably, distinctions of wealth. But

there were also distinctions of blood ; some were *nobiles*, some were not. Though, and especially somewhat later, the classification differed in different tribes, and some classes were subject to subdivision, we see that the population fell into three or four great divisions : *nobiles*, *ingenui*, *liberti*, and *servi*. (There were also existing official ranks : *sacerdotes*, *duces*, *principes*, etc.) The *nobiles* appear to have been the descendants of the ancient chiefs, or leaders of the race, under whose guidance the original immigration had been effected, or who had been their generals in their conflicts with the aboriginal populations. The *nobiles* seem to have been at first without any distinct political privilege ; the *ingenui*, or simple free-born, were their equals in every respect except in this accident of descent.

The homestead of the original settler, with its share of the common lands of the tribe, was known as *Odal* or *Edhel*, and the same word *Adal* or *Ethel* was used among the Saxons to signify nobility of descent. Primitive nobility and primitive proprietorship of land thus bore the same name. The land was held by these Edelings by no other service but that of personal attendance in the host and in the council. The *liberti*, or freedmen, had personal freedom, but apparently no political rights.

The servile class seems to have been divided into two grades, of whom the upper, the *liti* or *lazzi*, cultivated the lands of others ; they were perhaps the remains of an earlier and conquered race, and in some degree corresponded to, though they had no historical connection with, the *coloni* of Roman civilisation.

When, in later times, a domain was reserved for the maintenance of the dignity of the *princeps*, it was this class which were cultivators. They were, indeed, *adscripti glebæ*, and to their lord whose land they cultivated, and to whom they paid a definite proportion of

the fruits of the ground, and of the increase of their flocks and herds ; but beyond this their lot was not a hard one and they were practically personally free. It has been said that this class probably originated in the inhabitants of lands subjugated by other tribes in the frequent conflicts of early days ; but there is nothing to show that they were of a different race from their conquerors, and they may even have been recruited from the families of the poorer and less fortunate freemen. But the other class of *servi* were slaves indeed, they had no vestige of freedom. Many had gambled away the freedom they had inherited by birth. (TACITUS speaks of this vice of gambling, to which many of the German tribes were passionately addicted, and of an increasing tendency to intemperance and self indulgence, as showing a moral declension from the purer healthier days in which Cæsar wrote in their praise.) Besides these the ranks of the *servi* would be augmented by prisoners of war ; and, though there is no distinct trace of it, possibly by those who had incurred punishment for crime.

As concerns official ranks, the *principes* were elected by the freemen in the tribal assemblies. Their chief, and at first their only privilege was the right to entertain a *comitatus*, a body of military companions, generally the sons of nobles, who voluntarily attached themselves to the *princeps*, who provided their equipment and maintained them while under his leadership they perfected their military education. The tribes were not uniform in their administrative constitutions. In some there was a king with a kindred nobility, and a personal *comitatus*. The king was king by election not by hereditary right. His powers were strictly limited, and he was not even, necessarily, the *dux* or war-leader. TACITUS says : "*Reges sumunt ex nobilitate, duces ex virtute*" (*Germania*, lib. xi.). Often, under the pressure of some common danger, several tribes would unite under a

chosen military leader, but the danger past each tribe resumed its autonomy. In later times the king gathered other *principes* into a *comitatus* of his own, and gradually appropriated their honours and authority.

It is evident that here we have the germ of the feudal system. An ambitious and able *princeps* had only to subdue a district in an inter-tribal war to be provided with the means of attaching to himself permanently, by the subdivision of the lands thus acquired, chiefs who would form a personal *comitatus*, and be ready enough to extend his authority over his neighbours.

This occurred frequently. The Roman invasions naturally drew the threatened peoples more closely together, and confederations were formed which welded together for military purposes the independent tribes. Of these the most important to us were the Franks, among whom the hereditary monarchy appears to have been established before the middle of the fifth century. But the prince was the king of the people, not of the land. His officers formed the high nobility, and his *comites* administered the *gaus* or provinces. From the Kings of the Salian Franks descended the dynasty of the Merwings, or Merovingian princes. Under their King CHLODWIG (CLOVIS) not only were the Romans driven from Gaul, but the hitherto independent confederation of the Alemanni were brought under Frankish rule. But in Germany under the Merovingian kings a new aristocracy arose which undermined the royal power. It was composed of the great feudatories who, while continuing to acknowledge Frankish supremacy, became gradually independent under their own dukes. Chief of these were the Dukes of FRANCONIA and SAXONY. Later on CHARLEMAGNE conquered Saxony, and destroyed the last vestiges of independence in Bavaria. These vast conquests placed at his disposal immense tracts of land

which he employed for the reward of those who submitted to become his vassals, and thus the feudal system became firmly established. NITHARD, grandson of CHARLEMAGNE, who wrote about the middle of the ninth century, tells us that among the Saxons the whole race fell under one or other of these classes: the *nobiles* or *edeling*s; the *ingenui* or *friling*s, and the *serviles*, the *lazzi* or *liti*. "Saxones . . . qui ab initio tam nobiles quam et ad bella promptissimi multis indiciis sæpe claruerunt. Quæ gens omnis in tribus ordinibus divisa consistit; sunt enim inter illos qui edhilingi, sunt qui frilingi, sunt qui lazzi, illorum lingua dicuntur; Latina vero lingua hoc sunt, nobiles, ingenuiles atque serviles. NITHARD, *Historia* iv., 2. RUDOLPH, who wrote a little later, makes the classes four: noble, free, freedmen, and slaves.

By the Saxon law no intermarriages were allowed between the various classes, at first under pain of death, as in the *Lex Burgund. Novum*, (tit. xxxv., § 2): "Si ingenua puella voluntarie se servo conjuxerit, utrumque jubemus occidi;" later, as by the *Lex Salica* (tit. xiv., cap. 6), under the more merciful penalty of servitude: "Si quis ingenuus ancillam alienam in conjugium acceperit, ipse cum ea in servitium implicetur."

In later times, in all cases the children of mixed marriages derived their political status from the lower in grade of their parents. It was this strictness of law which enabled the Germans to pride themselves on the purity of their descent, and to boast that their blood was without servile commixture.

As in Ireland under the old Brehon laws, we find the gradations of rank kept distinct by the difference of the fines exacted in punishment of crime. The murder of a noble, or *adeling*, could only be atoned for by a fine twice or three times that required in the case of the death of a freeman; and in the case of compurgation

the oath of a noble outweighed that of two or even three of the *frilings*, or free men. Among the Burgundian Franks, even the tooth of a noble was worth five times as much as that of a man of the lower classes ; thus the Burgundian law provides : "Si quis, quolibet casu, dentem *optimati* Burgundioni frangit, vel Romano nobili, solidos xxv cogatur exsolvere ; de mediocribus personis *ingenuis*, tum Burgundionibus quam Romanis, si dens excussus fuerit x solidis componatur ; de *inferioribus* personis v solidis.

I may be permitted here to quote a passage already printed in my work on *Ecclesiastical Heraldry*, p. 473.

"Under the feudal system in Germany and Gaul nobility was attached to the possession of the soil. Besides the possessors of large districts held from the Crown by the nobles who were the *comites*, or companions of the Sovereign (hence the title of count), other lands of less extent were held immediately from the Crown, and were the rewards of military service in the past, as their possession was the condition of military service in the future. The holders of all these fiefs had their tenants who held lands from them, and not from the Crown immediately, by payment of rent, etc.; and there were also besides these the burghers of towns, and in the country large masses of population who were serfs *adscripti glebae*. Originally only a man who could prove his nobility of descent from noble and free ancestor could hold a noble or knightly fief ; in later times the purchase of such a fief by a man free, but not noble, was held to confer nobility. But the original nobility of Germany and Gaul was distinctly military in its character, and the military insignia of arms and crest were the outward and visible signs of noblemen. These only were admitted to take part in the chivalric exercises, the tournaments and jousts, which were the delight of the populace, and the opportunities for the

exhibition of the personal prowess of the nobles in times of peace. Before a knight could take part in them his shield of arms and crest were exposed for days to official and to a not less stringent public criticism, and any one who should offer himself as a combatant without being able to prove his descent from four 'noble' ancestors, that is from four grandparents entitled to bear coat-armour, was made to ride the barriers of the lists amid the jeers and hisses of the populace—sometimes was in danger of fine and imprisonment as a fit reward for his presumption. The arms of these four grandparents were exposed in a quartered shield, and hence came the technical heraldic term of 'quarters.' In later times, when the Sovereign had no longer knightly fiefs to bestow, those who distinguished themselves in war or in the councils of the state were rewarded by being raised to noble rank independently of their possessions."

Under the feudal system wherever established, the broadly marked difference between the nobleman or gentleman, and the rest of the community, is one of the most prominent features of mediæval life; and the source from which the less abrupt generations of rank in modern society have been gradually developed. According to feudal ideas the whole land was, in the first instance, the property of the Sovereign, from whom it was held under the obligation of rendering stated military service; with or without the further obligation of attendance at his court and council. The immediate vassals of the Crown, who were in the first instance called Barons (as emphatically the King's *men*), enjoyed in some cases the office of *Comes*, or *Dux*, and had vassals who held their lands from them by a like military tenure; and with obligations of attendance at the courts of their superiors similar to those by which the latter held their lands from the Sovereign. By a constitution of this kind, but with variations in detail,

society was held together in the different parts of Europe. The landholder was the nobleman or gentleman ; and the smallest tenant of land held by military tenure participated in the privileges of nobility. The gentry of England had many privileges recognised by law. If a churl, or peasant, defamed the honour of a gentleman, the latter had his remedy in law ; but if one gentleman defamed another the combat was allowed. For similar offences a gentleman was punishable with less severity than a churl, unless the crime was heresy, treason, or excessive contumacy. A gentleman, in his examination, was not subjected to torture ; and, if condemned to death, he was beheaded and not ignominiously hanged. A churl might not challenge a gentleman to combat, "*quia conditiones impares.*"

Side by side with feudalism grew up the use of distinctive devices, by which on banner or shield the performers of military service were distinguished. Like the *jus imaginum* of classic times, the right to bear *insignia gentilitia* became in the Middle Ages the distinctive privilege of the nobly born. "Nobiles," says Sir EDWARD COKE, "sunt qui arma gentilitia antecessorum suorum proferre possunt." To use the words of CAMDEN, "Nobiles dividuntur in minores et majores. Nobiles minores sunt equites-aurati, armigeri, et qui vulgo generosi et *gentlemen* vocantur." A prince judging an individual worthy of notice gave him patent letters of nobility. In these letters were blazoned the arms which were to distinguish his shield. By this shield he was to be known, or *nobilis*. "A plebeian had no blazonry on his shield, because he was *ignobilis*, or unworthy of notice . . . Hence arms are the criterion of nobility. Every nobleman must have a shield of arms. Whoever has a shield of arms is a nobleman."

CHASSANEUS says : "Certum est quod nobiles *ex origine* sunt qui longa serie et prosapia predecessorum

habent sua arma et insignia, et communiter tali tempore, cujus initii memoria non exstat in contrarium."

LE ROQUE, in his *Traité de Noblesse* (4to, Rouen, 1734), says: "Le Roy par ses lettres patentes concernant les Armoiries, les a non seulement confirmées dans la non-dérogance: il annoblit tacitement ceux qui ne sont pas nobles, puisqu'il leur accorde ou confirme des armoiries."

At page 59 he adds: "Quand un souverain permet par ses lettres à un non noble d'avoir des armoiries il l'annoblit tacitement, pourvu que la concession n'ait point quelque cause contraire; car puisqu'on ne peut porter des armoiries nobles sans être noble ou anobli, le prince donnant pouvoir à quelqu'un d'en porter, il lui accorde en même temps la Noblesse, puisque sans cela la concession serait inutile: *Concesso uno conceduntur omnia sine quibus explicari non potest.*"

PHILIPPE le Hardi was the first king of France who gave letters of nobility to a man not of gentle birth. He thus ennobled RAOUL, his goldsmith.

As illustrating the usage of letters of nobility existing in our own country reference may be made to two examples of the reign of HENRY VI. (printed from the *Excerpta Historica* in the *Herald and Genealogist*, i., p. 135), one to NICHOLAS CLOOS, the other to ROGER KEYS, clerk, and THOMAS his brother. CLOOS had been engaged in the works of King's College, Cambridge, and KEYS in those of Eton College; and in reward for their services each had a grant of nobility containing the express words "nobilitamus nobilemque facimus et creamus," these being followed by others showing that armorial ensigns were regarded as the usual tokens of nobility: "in signum hujus nobilitatis arma et armorum signa damus et concedamus." As further English examples of the Sovereign conferring rank by a personal act, we need hardly allude to the accolade in knight-

hood, and the creation of an esquire by the imposition of a collar of livery.

Out of Great Britain the term "noble" is still habitually used in its original sense, and the prerogative of raising persons to noble rank is continually exercised by Continental Sovereigns. The practice which has gradually established itself in England of restricting the words "noble" and "nobility" to members of the Peerage, has perhaps been partly brought about by the devolution by the Sovereign of his right to concede armorial ensigns to the Kings of Arms; the Sovereign's prerogative being only directly exercised in creating Peerages, in advancing to the rank of Baronet, in conferring simple Knighthood (which has fallen into disuse on the Continent) and in nominating to the several chivalric orders. The difference of usage in this matter between Britain and the Continent has not unfrequently been the source of a strange confusion of ideas on the other side of the Channel, particularly at the minor courts of Germany, where we have heard of a member of the British aristocracy, of the most ancient and distinguished lineage, in respect that he was not himself a peer or "noble" in the popular English acceptation, having to give the *pas* to a "Baron" or "Herr Von" who had newly received his patent of nobility along with his commission in the army.

While the stricter meaning of the word is retained to the present day in the expression "gentleman by birth," it has often come to be difficult for one who is not a genealogical expert to know who is, or who is not, a gentleman of coat-armour, the less abrupt gradation of ranks and the courtesy of society having caused the word *gentleman* to be applied in a somewhat loose sense to any one whose education, profession, perhaps whose income, raises him above ordinary trade or menial service; or to a man of polite and refined manners and

ideas. A gentleman is, properly, not merely a nobleman but something more. The King can ennoble a man, but descent alone can make him into a gentleman.

A cognate word to gentleman, whose popular acceptance has come to differ much from its original meaning, is esquire. It originally meant the armour-bearer or shield-bearer of a knight. Later, but not until the commencement of the fifteenth century, it was attributed to all gentlemen; up to that time it denoted a person of ancient descent. Barons, and even Princes, were so designated until they had been formerly knighted. In 1789 it was the legal designation of all untitled nobles in France.

“L'Écuyer était dans le principe le serviteur Noble qui assistait le Chevalier et portait son Écu ou ses armes quand il allait à la guerre; plus tard, le droit de porter un Écu peint des armoiries et de devises fut le droit particulier à ceux qui étaient Nobles de race ancienne, de là l'origine du nom d'Écuyer (armiger) qualification que prirent tous les gentilshommes dans la suite des temps. Un arrêt du Parlement de Paris, du 30 Octobre 1554, avait proclamé le titre d'Écuyer: 'Caractéristique de la Noblesse, jusqu'à preuve du contraire.' Noble et Écuyer sont deux expressions qui marchaient toujours ensemble dans le langage légal d'autrefois.”—*Le Héraut d'Armes*, p. 111, Paris, 1863.

A knight fully equipped in the days of chivalry was attended by two esquires, whose spurs were not of gold, like the knight's, but of silver. An esquire was created by the king by placing spurs on his heels and a collar about his neck. It is difficult to say who in strict law is now entitled to be designed an esquire. Every gentleman of coat-armour is not an esquire. BLACKSTONE quotes with approval CAMDEN'S definition of four classes of esquires. These are: “1. The eldest sons of knights, and their eldest sons in perpetual succession. 2. The

eldest sons of the younger sons of peers, and their eldest sons in perpetual succession ; both which species of esquires Sir HENRY SPELMAN entitles *armigeri natalitii*. 3. Esquires created by the King's letters patent, and their eldest sons. 4. Esquires in virtue of their offices ; justices of the peace, and others, who bear any office under the crown." "To these," continues BLACKSTONE, "may be added the esquires of Knights of the Bath, each of whom constitutes three at his installation, and all foreign, nay Irish peers." BLACKSTONE'S mention of Irish peers is accounted for by the fact that before the Union of 1801 peers of Ireland were in law foreigners. CAMDEN'S third class of esquires can hardly be said to exist, though a creation by patent is said to have taken place in the present reign. CHRISTIAN, in his *Notes to Blackstone*, would limit the official title of esquire to holders of offices of trust under the crown who are styled esquires in their commissions ; and he remarks on BLACKSTONE'S omission of barristers, who have been decided by the Court of King's Bench to be esquires by office. No Esquires of the Bath have been appointed since 1812 ; and by the statutes of the Order in 1847, the Knights have no longer the power to nominate any. In the common usage of this country, at the present day, the designation "esquire" is habitually placed after the names of all persons supposed to be in comfortable circumstances ; and its use is considered almost essential in addressing a letter to anyone who, in the looser sense of the word, would be called a "gentleman."

In connection with the same subject I have printed as an Appendix to Vol. II. some remarks on the use of the proposition *de* in French, or *von* in German, the presence or absence of which as a prefix to the surname is often supposed by foreigners to be an absolute test as to whether a person is, or is not, "noble" in the Continental sense, *i.e.*, as having, or not having, the right to

use armorial bearings. The absence of the "*Particule Nobiliaire*" from the surnames of the majority of the *noblesse* and gentry of Britain has been a cause of much of that foreign confusion of ideas with regard to the nobility of our untitled families which has been already adverted to.

A subject of the British Empire, if he be a gentleman of coat-armour, and resident abroad, ought always to assert his *nobility*. He is legally a *noble* in the continental sense of the term, and he does wrong not only to himself, but to others similarly situated, if through a false idea of modesty, or through ignorance, he repudiates that nobility to which he is fully and legally entitled. This was better understood in Scotland in former days. The cadets of many "gentle" families took service in the armies of the Continent, and frequently obtained from the Lyon Office the *Brief-bores*, or certificates, more or less authentic, of their "noble" descent, without which they would not have been eligible for commissions in the army, or offices at court. For example, JACOB TAIT, a cadet of TAIT of Pirn, was private secretary to King ERIC XIV. of Sweden, and in 1632, thus made proof of his descent, and was formally recognised as "noble" (STODART, *Scottish Arms*, ii., 169.) A British gentleman of coat-armour is usually at least the equal, and in nine cases out of ten the social superior, of the Counts and Barons whom he meets with at home or abroad, even if they happen to be the heads of their families, and not (as is much more frequently the case) cadets more or less remote, who are careful to retain their courtesy title and the use of the coronet.

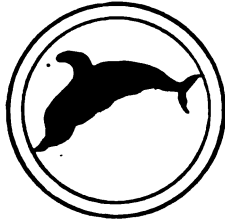


FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

From ETRUSCAN VASES, *Vide* p. 29.

CHAPTER II.

WHEN, or how, did the bearing of armorial insignia originate? In the attempt to answer this question volumes sufficient in number and size to form a considerable library have been written ; and much ingenuity has been employed in the endeavour to trace back the mediæval system of armory far enough to connect it directly with those systems of symbolism which from the earliest times known to history have found favour with nearly all races of mankind. In the course of these investigations all ages, and nearly all the nations of antiquity have found partisans who were willing to accord to them the honour of inventing Heraldry. Those, indeed, who are willing to confound the use of emblems which were merely personal, having no regular and hereditary character : such for example as those

which are described by ÆSCHYLUS and other Greek writers, as appearing on the shields borne in warfare by their heroes ; or as we still see depicted on the ancient vases from Etruria or Greece which are preserved in our Museums (Figs. 1-4) : these have had no difficulty in finding what they are pleased to consider its traces among even earlier nations, and amid less advanced stages of civilisation. Many of the devices which appear upon the coins, the engraved gems, and the sepulchral vases of ancient times have, indeed, an appropriateness which lends to them a heraldic character ; but, so far as they are employed as the property of individuals, the bearings are altogether wanting in that fixity and hereditary quality which are essential characteristics of the system of armory which has descended to us from ancient times, and with which we in these volumes are concerned.

The same personage, historical or mythical, may be depicted over and over again on a series of Grecian vases, but we may not expect to find that a person so depicted will bear upon his shield the same emblems in more than one instance ; and even if, as is possible, the bearings chosen had a reference to certain distinct achievements of the wearer, there was no symbol, or combination of symbols, which as in modern armory were exclusively the property of a certain family.

The treatises of the earliest heraldic writers were full of fancies, but their vain imaginings are entirely without authority, and are worse than useless for the purposes of our investigation. They are full of curious speculations, but there is little independent research, and the ability to make use even of the limited materials which were then at hand is for the most part conspicuously absent. Except in the way of speculation there was for the most part little attempt at originality ; it was sufficient if a writer on heraldry servilely followed

in the footsteps of his predecessors, and reiterated their errors. Still their various speculations are not devoid of interest, and, without going so far back as the authoress of the *Boke of St. Alban's* who deduces the origin of armorial bearings from the "cote armoris" worn in "hevyn" by the "V orderis of anngelis" we may here give a brief summary of the different opinions which have been advanced by writers on the subject at home and abroad, as to the date and circumstances of their origin. ANDREW FAVYN, whose quarto volumes, entitled *Le Théâtre d'Honneur et de Chevalerie*, were published in Paris in 1620, and contain much valuable information, was yet of the opinion that ADAM was the first herald, and assumed that the original use of armory was to distinguish the posterity of SETH from the descendants of CAIN. SEGOING, in his *Traité de l'Antiquité des Armes*, written perhaps twenty years later, agrees with FAVYN that the origin of arms dated from antediluvian days, but that after the Deluge they had a far wider scope. He can tell us what arms JAPHET used; and what was the device on a certain ring which JUDAH unwisely gave to his daughter-in-law TAMAR!

DIODORUS SICULUS is quoted in support of the theory that Heraldry originated with the ancient Egyptians, whose standards were often formed of the figures of birds or beasts set upon poles (*see* WILKINSON, *The Ancient Egyptians*, vol. i., pp. 342-3); and our own Sir HENRY SPELMAN, in his *Aspilogia*, gives it as his opinion that from them the Israelites adopted the standards under which they marched (NUMBERS ii. 52.) The Rabbins suppose that the standards of the Jewish tribes were flags bearing figures derived from the comparisons used by JACOB in his final prophetic blessing on his sons. Thus they have JUDAH represented by a lion; DAN by a serpent; BENJAMIN by a wolf, etc.

But, as was long since observed by Sir THOMAS BROWNE (*Vulgar Errors*, Book V., Chap. x.), the escucheons of the tribes as determined by these ingenious triflers, do not in every instance correspond with any possible interpretation of JACOB'S prophecy; nor with the analogous prophecy of Moses, when about to die. (See also BISSE, *Notes to Upton*, p. 38; and MENÉTRIER, *de l'Origine des Armoiries et du Blason*, pp. 4-10. Paris, 1680.) PETRA SANCTA (with LIMNÆUS, HOEPING, SPELMAN, and others) desires to trace the origin of arms to heroic times. Some consider NIMROD and the Assyrians the first inventors; and it may be noted that standards, somewhat similar to those already referred to as being employed by the Egyptians, were also used by the Assyrians, as is evident from the *bassi relievi* discovered at Nimroud, etc. (see BONOMI, *Nineveh and its Palaces*, figs. 110, 112, 217, etc.). Others again seek the origin of armorial bearings in what are termed classical times, and quote HOMER'S description (*Iliad* i., 21) of the arms of AGAMEMNON, who bore three serpents on his cuirass, and a Gorgon's head on his buckler. Or they turn to the description given by ÆSCHYLUS of the devices borne by the seven heroes at the siege of Thebes, which, however, have nothing in common with those which EURIPIDES attributes to them. These descriptions are obviously purely poetical, and in such enquiries as the present as little importance really attaches to them as to the arms which ARIOSTO and TASSO attribute to their heroes. In these latter the anachronisms are obvious to the student of Heraldry. ARIOSTO for instance gives to LIONELLO—

“Del Re nipote e duca di Lancastro,”

a Duke of LANCASTER in the times of CHARLEMAGNE (!) the quartered arms of FRANCE and ENGLAND, borne indeed at the time of his writing,

but which were only assumed centuries after the supposed date of the action of his poem.

"Tu vedi ben quella bandiera grande
Ch' insieme pon la Fiordeligi e i Pardi."

So again PHILOSTRATUS, XENOPHON, and QUINTUS CURTIUS are cited as proving not only the use of standards and devices by the Medes and Persians, but as authorities for the personal insignia asserted to have been adopted by CYRUS, CAMBYSES, DARIUS, XERXES, etc.

The earliest printed heraldic treatise, that of SICILE LE HERAULT, entitled "*Le Blason des Couleurs*," attributes the regulation of arms to ALEXANDER THE GREAT with the assistance and advice of ARISTOTLE!

Others, again, have seen in the standards of the Roman Legions, and the figures stamped on their shields, at least the germ of regular armory. It was natural enough that mediæval writers should make systematic Heraldry date from the times of CHARLEMAGNE; and the old chroniclers and writers of romance, who wrote about the time of the Crusades, and who endeavoured to excite the martial ardour of their contemporaries by the recitation of the fictitious achievements of that Emperor and his twelve peers (the origin and model probably of our own Arthurian romances) had no difficulty in assigning arms to their heroes. Those attributed to the Knights of the Round Table in our own early heraldic treatises are just as authentic as those conferred by them upon ALEXANDER THE GREAT, and JUDAS MACCABEUS, or the rest of *the Nine Worthies*! Even so serious a historian as DE JOINVILLE in his *Vie de St. Louis* (Chap. xxxii.) assigns the origin of the arms of COMMENGES, (*v.z.* p. 162) to the grant made by CHARLEMAGNE to one of his paladins!

It has been the custom in modern times to give a

general assent to this derivation of Heraldry, and to suppose that what CHARLEMAGNE and his immediate successors originated was reduced to a system by his descendant HENRY the Fowler.

Thus WELSER says (*Rer. August. Vindel. Comm.*): "Legum quæ hodie opinione et certo jure insignia circumscribunt, antiquissimæ Carolum Magnum non prævertunt, à quo primum adumbratas sub Henrico demum Aucupe et posteris perpolitæ arbitror. Fortissimi Imperatores militarem virtutem cui toto pectore incumbabant hoc ornamento honestatem voluere; unde clypei et cassidis nata species nomen quoque, nam vernaculis quibusque linguis arma appellamus. A militibus ad reliqua postea hominum fluxere.

This diversity of opinion as to its origin seems to make it clear that, as in the case of the other arts, Heraldry was not a thing which sprang into existence all at once at a certain place and at a definite period. It was surely rather the gradual outcome of a feeling natural to men from times immemorial. Apart from what is known as Totemism, the love of marks of distinction has always existed in the hearts of men, and we accordingly find among all nations, and especially among warlike ones, the disposition to assume ensigns which should distinguish them from their fellows, and commemorate their prowess. But there was a great difference between such figures, and the armorial system of mediæval times. In the former, whatever were the symbols thus assumed they were merely personal; subject to change from time to time at the will and pleasure of their assumer, and to all appearance adopted without regulation or restriction. With regard to the existence of the institution of Totemism over the greater part if not the whole of the world—in ancient Egypt as in modern Australia and Polynesia; in Bengal as in the Americas—it is sufficient to say here that in its most

important aspect it was simply tribal ; and that though other kinds of Totemism, sexual and individual, existed, in the last-named they began and ended with the individual, and were not, like the clan totem, transmitted by inheritance. As an exception Mr FRASER tells us (*Totemism*, Edinburgh, 1887, p. 56) that "in one Central American tribe the son of a chief was free to choose whether he would accept the ancestral totem or adopt a new one, but a son who did not adopt his father's totem was always hateful to his father during his life."

The totems were usually, though not invariably, chosen from the animal world, and were tattooed or painted on the persons of the tribesmen ; and painted or

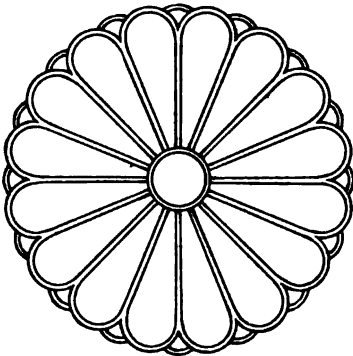


Fig. 5.

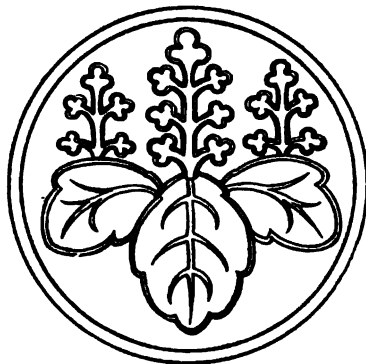


Fig. 6.

carved on their defensive and offensive arms and other property, as well as set up on poles as standards in their villages. In the personal tattooing of the North American Indians, and of the Hindus, as in the cicatrices which served as its equivalent in Australia, conventional representations of the totem in the shape of lines, dots, or circlets took the place of the actual totem.

A regular system of armory exists (most probably is the outcome of original totemism) in Japan. So far as my limited knowledge of it goes it is chiefly, if not

exclusively, tribal. The badge of the daimio is the badge of his clan. The open chrysanthemum, and another floral one, the badges of the Mikado, are represented in Figures 5 and 6. While the arms of the Empire are on a white ground a red ball, representing the rising sun, the Imperial standard of the Empire bears the chrysanthemum of silver and gold on a crimson ground.

Fig. 7 is the leafy badge of the TOKUGAWA clan.



Fig. 7.

Passing to America it appears that the Aztec princes of Mexico before the Spanish conquest had established a series of grades as the reward of military prowess, each having its peculiar privileges and insignia. Until the youthful warrior had attained the lowest of these grades he was excluded from the use of ornamented arms and garments. He fought in the coarse white garment of aloe threads called *nequeu*, and bore a round unfigured shield. But the shields borne in warfare, and on ceremonial occasions, the *totopchimalli*, of the proved warriors were charged with certain devices, often of animals, or bore phonetic symbols which expressed the owner's name and rank, and recorded after a definite system their deeds of valour. The leader of the Tlaxcallan forces which escorted CORTEZ on his march to Tetzaco bore a shield which is depicted in a contemporary native chronicle as charged with *armes parlantes*,—a monstrous face accompanied with eyes borne on the palms of severed hands. The name of the Tlaxcallan leader MAXINCATL is expressed by an eye charged on the palm of a human

hand, and accompanied by the hieroglyphic denoting water. In the Aztec language these symbols give the elements *ma*, *ix*, *itl*, from *maatl* a hand, *ixtli* the eye, and *atl* water.

The helmets of the warriors were often fashioned like the heads of wild beasts (a custom of which examples exist also among the Runic monuments of Scandinavia, and of which a notable example remained in Germany in the ox-head helm of the Counts of MARK). (V. Plate in Vol. II.) This is noticed in the MS. of a companion of CORTEZ, quoted by PRESCOTT as follows: "Portano in testa per difesa una cosa come teste de' serpenti ò di tigri, ò di leoni, o di lupi, che ha le mascelle, et è la testa dell' huomo messa nella testa di questo animale como se lo volesse diuorare; sono di legno," etc.

Besides the national standard, each of the great chiefs appears to have had his personal, perhaps his hereditary, banner. PRESCOTT tells us (*History of the Conquest of Mexico*, vol. i., p. 398) that "the rear of the mighty host was dark with the shadows of banners, on which were emblazoned the armorial bearings of the great Tlascalan and Otomie chieftains. Among these the white heron on the rock, the cognisance of the house of XICOTENCATL, was conspicuous."

The American historian, BANCROFT, says that MONTEZUMA carried into battle an azure banner bearing the device of an eagle, with beak and claws of gold, devouring a serpent. This was emblematic of the myth relating to the foundation of the *pueblo* of Tenochtitlan in the Valley of Mexico. Such an eagle, perched on the broad leaves of a cactus-shrub rising out of the midst of water, is still the heraldic device of the Mexican Republic.

Mrs NUTTALL, an accomplished American writer, in an interesting memoir "On Ancient Mexican Shields,"

contributed to the *Internationales Archiv. für Ethnographie*, in 1892, gives coloured illustrations of their quasi-heraldic devices, derived from various native MSS. and other sources. Similar ones are figured in Lord KINGSBOROUGH'S great work on the *Antiquities of Mexico*, and some of these are reproduced in the plates of Mr ELLIS' *Antiquities of Heraldry*. Mrs NUTTALL also discovered in the old armory at Schloss Ambras near Innsbruck, in Tyrol, a shield which she supposes, with reason, to have been that of MONTEZUMA himself. Its device is probably intended for the blue *ocelotl*, accompanied by the hieroglyphs of fire and water (*see* Miss CRANE'S able review in *Science*, September 1892). PRESCOTT tells us that on the *façade* of MONTEZUMA'S palace in Mexico, the device of an eagle bearing an ocelot in its talons was sculptured. CLAVIGERO considers a golden spread-eagle the general device of the republic.

Even in Europe, Totemism may not improbably have had an influence in preparing the way for the adoption of national and tribal ensigns. The adoption of these, again, may very probably have had considerable influence in the wider and much later adoption of family insignia. But to the present writer it appears impossible to trace at all satisfactorily the connection which some writers assert to exist between these and the figures of animals which TACITUS says were used on the shields of Celtic tribes, or those which PLUTARCH tells us were similarly employed by the savage hordes of Scandinavia and Northern Germany. But the omission of all such devices on what representations and descriptions have been handed down to us of the shields of the early Middle Ages, shows that the bulls, boars, wolves, and horses of TACITUS, and the more conventional symbols of the cohort ensigns, if any traditional memory of them had been assured, played no prominent part in the

life of these ages, and certainly had no hereditary character. As little can we trace any connection between the language of arms and the mysterious symbols found sculptured on stone in Wales, Norway, Denmark, and more extensively in Scotland, of whose significance archæologists have as yet been unable to give a plausible explanation. (See Dr STUART'S splendid work on the *Sculptured Stones of Scotland*, published by the Spalding Club.)

The evidence afforded by the famous tapestry preserved in the public library of Bayeux, a series of views in sewed work representing the invasion and conquest of England by WILLIAM the Norman, has been appealed to on both sides of this controversy, and has certainly an important bearing on the question of the antiquity of coat-armour. This panorama of seventy-two scenes is on probable grounds believed to have been the work of the Conqueror's Queen, MATILDA, and her maidens; though the French historian THIERRY and others ascribe it to the Empress MAUD, daughter of HENRY III. The latest authorities suggest the likelihood of its having been wrought as a decoration for the Cathedral of Bayeux, when rebuilt by WILLIAM'S uterine brother ODO, Bishop of that See, in 1077. In this remarkable piece of work we have figures of more than six hundred persons, and seven hundred animals, besides thirty-seven buildings, and forty-one ships or boats. There are of course also numerous shields of warriors, of which some are round, others kite-shaped, and on some of the latter are rude figures of dragons or other imaginary animals, as well as crosses of different forms, and spots. (Plate I., figs. 1, 2, 3.) On one hand it requires little imagination to find the cross *patée* and the cross *botonnée* of heraldry prefigured on two of these shields. But there are several fatal objections to regarding these figures as incipient *armory*, namely, that while the most prominent persons

of the time are depicted, most of them repeatedly, none of these is ever represented twice as bearing the same device; nor is there one instance of any resemblance in the rude designs described to the bearings actually used by the descendants of the persons in question. If a personage so important and so often depicted as the Conqueror had borne arms, they could not fail to have had a place in a nearly contemporary work, and more especially if it proceeded from the needle of his wife.

LOWER acutely remarks as to the absence from the shields of the simple heraldic figures known as the *Ordinaries*. "Nothing but disappointment awaits the curious armorist who seeks in this venerable memorial the pale, the bend, and other early elements of arms. As these would have been much more easily imitated with the needle than the grotesque figures before alluded to, we may safely conclude that personal arms had not yet been introduced."—*Curiosities of Heraldry*, p. 19.

The Second Crusade took place in 1147; and in MONTFAUCON'S plates of the no longer extant windows of the Abbey of St. Denis, representing that historical episode, there is not a trace of an armorial ensign on any of the shields. That window was probably executed at a date when the memory of that event was fresh; but in MONTFAUCON'S time, the beginning of the eighteenth century, the *Science Héroïque* was a matter of such moment in France that it is not to be believed that the armorial figures on the shields, had there been any, would have been left out.

Sufficient has probably been said above as to the speculations of our own and early French writers as to the origin and antiquity of armorial bearings, but we may see that DE LA COLOMBIÈRE in his *Science Héroïque*, published in 1699, was probably the last who expresses belief in the primeval antiquity of Heraldry. From that time various

writers abroad and in our own country began to be less credulous, and were content to deduce the origin of armorial insignia from ancient mythology, or the usages of classical times. Among these may be numbered the learned Scottish Herald NISBET, who traces arms to the Roman *Jus imaginum*, and whose elaborate work is still regarded as a standard authority on Scottish armory. By and by a few enlightened armorialists began to remark the absence of armorial bearings from early seals and monuments, and to doubt if their introduction was not the invention of a much later age.

Among these was the learned French Jesuit Père MENESTRIER who flourished towards the close of the seventeenth century, and whose heraldic works are of the highest interest and of great authority.

His *Origine des Armoiries* appeared in 1680, and his opinion as briefly summed up (and one which he had already expressed in his rare little duodecimo volume *Abrégé Méthodique des Principes Héraldiques ; ou du V véritable Art du Blason*, published in 1661, and of which there are several later editions, some of great rarity) is that hereditary arms originated in tournaments, and are consequently of German origin. This is an opinion with which I shall deal later on.

EDMONDSON in his *Complete Body of Heraldry* (1780), a work in which he was greatly aided by Sir JOSEPH AYLOFFE, had a glimpse of the truth in this matter, but more erudition is displayed in the *Inquiry into the Origin and Progress of Heraldry in England*, by the Rev. JAMES DALLAWAY, who, rejecting the mythological theory, still clung to the idea that the coins of the Anglo-Saxon kings bore heraldic devices.

The levelling principles of the French Revolution were naturally hostile to the study of armory, but long before that event the conceits of the old heralds had helped to bring into disrepute what had once been an

essential branch of a liberal education. Armorial art, too, had declined with the general decline of the arts: the symbols had lost their beauty, and it was but natural that the philosophers of the eighteenth century, who could see nothing but folly in the life of the ages that had gone before them, held heraldry in little respect.

It is now more than fifty years since a revival of interest began in heraldry and in the kindred subject of genealogy. The value of heraldry to the historical student began to be recognised, and its true origin and history to be made the subject of serious criticism. Mr J. A. MONTAGU'S *Guide to the Study of Heraldry* (1840), and Mr M. A. LOWER'S *Curiosities of Heraldry* (1845), are works of real value, and at least equally so, a work called *The Pursuivant of Arms* by the late Mr PLANCHÉ, *Somerset Herald*, first published in 1851. Mr PLANCHÉ'S conclusions have been very much acquiesced in by most later writers on the subject. Two of these as expressed in the author's own words are—

- “1. That heraldry appears as a science at the commencement of the thirteenth century; and that, although armorial bearings had then been in existence undoubtedly for some time previous, no precise date has yet been discovered for their first assumption.
2. That in their assumption the object of the assumer was not, as it has been generally asserted and believed, to symbolise any virtue or qualification, but simply to distinguish their persons and properties, to display their pretensions to certain honours or estates, attest their alliances, or acknowledge their feudal tenures.”

In support of his views Mr PLANCHÉ appealed to the entire absence of any indication of the existence of armorial bearings in the shields and banners verbally described and pictorially represented in the centuries preceding the twelfth. For example, ANNA COMNENA in her biography of her father the Greek Emperor

ALEXIUS I., written in the beginning of the twelfth century, gives a minute account of the convex shields of the French knights of that date, with a surface of highly polished metal and a boss in the centre ; and in a Spanish manuscript of the year 1109 in the British Museum, we have circular shields ornamented as well as plain, but destitute of any approach to an armorial device. While, from the date of the Norman Conquest of England onwards, sealing became a necessary form for the validity of writs, and the arms on a seal are the most important evidence of the bearing of the owner, the earliest authentic instance of an armorial shield on a seal is on that of PHILIP I., Count of Flanders, appended to a charter of date 1164.

The chief representative of an opposite position is Mr W. S. ELLIS, who in his *Antiquities of Heraldry* (1869) has collected a mass of interesting matter relating to what he calls the heraldry of ancient times, and of all nations of the world, and he certainly succeeds in showing to how great an extent pictorial symbols, which had originally a meaning, have been in use among all nations of mankind, civilised and savage. The crescent, the mullet, the lozenge, the quatrefoil, and the fleur de lis are traced by him to counterparts existing among Egyptian, Chinese, Indian and Japanese emblems, and among the figures on Etruscan vases he shows us what in heraldic language would be called a bull's head caboshed, and a not unheraldic looking demi-boar. We have also on the Greek vases two dolphins naiant in pale, a demi-wolf, three roundles in pale, a single dolphin naiant, and three legs conjoined in pairle as in the well-known arms of the Isle of Man. (Figs. 1, 2, 3, and 4, p. 16.)

The Roman cohort ensigns which appear on TRAJAN'S column at Rome, devices which occasionally bear a resemblance to the designs of later ages, are assumed to

be the family insignia of the commander of the cohort ; and with other devices of tribes and clans are considered by Mr ELLIS to have descended through the dark ages until they appeared in the eleventh century as hereditary coat-armour. (See Figs. 8 and 9.)

But the argument on which the ingenious author most relies is the recognition of hereditary ensigns as not only being, but having been for generations, the badge of gentility, in the *Leges Hastiludiales* of HENRY the Fowler, of the date 938. These laws contain not only specific directions regulating the use of "insignia gentilitia," and their registration by the heralds, but regard them as the exclusive privilege of the nobly born, and exclude from participation in the tournaments all whose ancestors had not borne them for at least four generations.

Cap. XII. *De hominibus novis.*

"Quisquis recentioris et notæ nobilis et non talis ut a stirpe nobilitatem suam et origine quatuor saltem generis auctorum proximorum gentilibus insignibus probare possit is quoque ludis his exesto."

Cap. XIII. imposes penalties for the breach of other articles, and concludes with the alternative "aut nobilitatis famæ insignium gentilitiorum denique amissionem incurrat." (ELLIS, *Antiquities of Heraldry*, pp. 149-150.)

Mr ELLIS considers that these *Leges Hastiludiales* quite outweigh the negative evidence against the introduction of hereditary arms which Mr PLANCHÉ and others found in their absence from seals, and sepulchral monuments before the eleventh or twelfth century. But it seems never to have occurred to Mr ELLIS, or even to his critics and opponents, including the late Dr BURNETT, that an examination into the authenticity of the *Leges Hastiludiales* was needful, or that the story of their promulgation by HENRY the Fowler might turn out to

be as purely fictitious as the many wondrous stories recorded in our own ancient writers on armory. This is, however, the case, and evidence to that effect will be found in the next chapter.

It will be remembered that in the preceding chapter I have indicated my opinion that the present system of armory did originate in Germany, and was the natural outcome of those national institutions which resulted in the feudal system. I have there shown how greatly the Germans prided themselves on a descent pure from all contamination with the blood of the servile; and how admission to military service, and, later, to the jousts and tournaments, was the privilege of the noble and free-born.

But I must repeat that there is no evidence whatever that a system of heraldry had been developed at anything like so early a date as that assigned to it when CHARLEMAGNE is considered its founder, and HENRY *the Fowler* its extender and organiser into, virtually, its present shape. In fact I give my entire adherence to the conclusions formulated by Mr PLANCHÉ; and declare that every accession to our knowledge, every piece of authentic contemporary evidence by which since his time our materials for forming a satisfactory conclusion have been so vastly increased, are all confirmatory of this position.



FIG. 8.

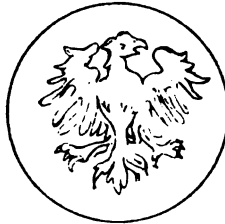


FIG. 9.

COHORT ENSIGNS, *Vide* p. 30.

CHAPTER III.

IT has been seen that the works of the old armorialists will not afford us help in tracing the origin and development of armory. But we are not without the needful materials, in seals, monuments, painted windows, and (more especially in England) in *Rolls of Arms*.

The influence exerted by the Crusades upon the adoption of heraldic insignia appears to me to have been exaggerated by some writers, but we need not deny that the influence was considerable. In armies composed of people of diverse languages the use of banners with definite and familiar devices, under which the members of different followings might rally, and of some distinctive insignia by which the leaders might be easily recognised, appears a matter of necessity ; a necessity probably greater in the time of the Third Crusade (1189-1192) when the hosts of England, France, and Germany were combined, than at any other ; and a period which coincides remarkably with the general adoption of armorial bearings.

The substitution which took place at this period of the cylindrical helmet (which covered the whole visage of the wearer, leaving him only small apertures through which to see and breathe), for the old open Norman conical helmet, with its nasal guard, must have had a very

considerable effect in the same direction. (See Plate II.) On its adoption it became no longer possible for soldiers to recognise their leader by his face. The date of the



FIG. 10.

commencement of this substitution is about 1180, at which time (as we see by the seal of PHILIPPE D'ALSACE, Comte de FLANDRE), the conical helmet which had already become cylindrical with a domed covering was replaced by the cylindrical helm with a flattened top; and to this was added a few years later the plate which completely covered the face with the exception of small slits (*வில்리어스*) to enable the wearer to see, and still smaller holes through which he breathed. (Figs. 10, 78, 79, and Plate II., figs. 3 and 5.)

On two seals of RICHARD *Cœur de Lion* the prince is represented; on that of the date 1189 (*British Museum Catalogue*, No. 80) he is shown as wearing the old conical Norman helmet, but on that of 1198 (No. 87) the helmet has the flat top, and this is the case on the seal of King JOHN in the following year (*Brit. Mus. Cat.*, No. 91).

The flat-topped helmet worn by RICHARD I. on his second great seal (of 1198) is remarkable as being the most ancient helmet bearing a crest with which we are acquainted; it bears the lion of England in the centre of a fan-shaped crest. The next known example is that of MATHIEU II. DE MONTMORENCY, Constable of France, in 1224, on which the head and neck of a peacock rise from the flat-topped helm.

The Crusades must also have had considerable effect in causing arms, which had previously been assumed and changed at pleasure, to become hereditary. The

descendants of a knight who had fought with distinction under certain ensigns in the Holy Wars, would feel a very natural pride in preserving and handing down to posterity the banner or the shield with the blazonings which recalled their ancestor's prowess. On this point EYSENBACH says, on the whole with justice :—" Les croisades rendirent l'usage des armoiries plus général et leur pratique invariable ; elles les régularisèrent tout à fait, puisqu'elles devinrent dès lors des récompenses accordées aux chevaliers et aux villes qui s'étaient distingués dans les guerres saintes. Ce fut aussi depuis les croisades que les armoiries devinrent héréditaires. On conçoit aisément que les fils de ceux qui s'étaient approprié des symboles pour ces pieuses expéditions, se firent un point de religion et d'honneur de transmettre à leurs descendants l'écu de leurs pères comme un monument de leur valeur et de leur piété.

Au retour de la croisade, en effet, cette enseigne qui avait été plantée sur la brèche d'Antioche, ou de Jérusalem, qui avait été bénite par le légat du pape sur le tombeau de Jésus Christ, était révéree comme une sainte relique et précieusement gardée comme une gloire de famille. " Flottant sur la plus haute des tours du manoir, elle signalait au loin la demeure d'un champion et peut-être d'un confesseur de la foi. Bien plus, les signes qu'on y voyait étaient reproduits par l'armurier sur le bouclier du croisé ; par le peintre sur les vitraux de la chapelle seigneuriale ; par l'imagier sur le chêne des portes du château ; par la châtelaine elle même sur la nappe de l'autel, où étaient déposées les saintes reliques que le croisé avait pieusement enlevées de quelque église schismatique de l'Orient (!) . . . Ces enseignes et ces symboles durent naturellement passer, je le répète, comme la plus précieuse partie de l'héritage, au fils aîné du défunt, qui en adoptait les emblèmes sans y rien changer, les transmettait à son tour à ses enfants comme

une signe de suprématie, de commandement ; comme la preuve de leur descendance d'un homme illustre, en un mot, comme une marque de noblesse."—*Histoire du Blason et Science des Armoiries*, pp. 70, 71. Tours, 1848.

It may be suspected not only from this passage, but from others in the work, that the writer from whom are borrowed the above eloquent sentences, attached a larger amount of credence than would generally be conceded at the present day, or at all events by the present writer, to the stories which account for many existing armorial bearings by declaring that they were special rewards for special prowess in the Crusades ; or that the Saracen's heads, crescents, crosses, escallop-shells, and other charges which figure in them, had direct reference to the part the ancestors of the present bearers played in those stirring events. Mr ELLIS (*Antiquities of Heraldry*, p. 237) well points out that in the Salle des Croisés at Versailles less than one-tenth of the arms of known Crusaders contain any of these symbols. Nor is the choice of such symbols at all implied in the passage I quote below from MEZERAY. Still there is no doubt that, as stated above, the Crusades had an appreciable effect in the extension, consolidation, and systematising of Heraldry which the student must not overlook.

"Dans ces expéditions de la Terre Sainte, ceux qui avoient déjà de ces Symboles se les rendirent plus propres ; et ceux qui n'en avoient, en choisirent, tant pour se faire remarquer, dans les combats (leur armure de tête empêchant qu'on ne connût leur visage) que pour être distinguez des autres."—MEZERAY, *l'Abrégé Chronologique de l'Histoire de France*, tom. ii., p. 515.

Some writers have suggested that the influence was more direct and that the Crusaders may have borrowed largely from a heraldic system existing among the Arabs, and they make much of the fact that the names of some of the heraldic tinctures have an Oriental origin.

This indeed cannot be denied. The tincture *azure* is certainly derived from the Persian word for blue, *lâzurd*, in Arabic *lazouzd*, in Greek *λαζούριον*, which in late Latin became *lazulum*, or *azurrum*, the *lapis-lazuli* or *ultra-marine* brought by returning Crusaders from beyond the sea.

Similarly *gules* was derived from *gîl*, the Persian word for red, or rose colour. It is possible that the term Sinople may take its name from the port of Sinope on the Black Sea, whence a green dye is said to have been imported. MENÊTRIER, however, derives it from the Greek *πράσινα* *᾽οπλα*—which seems to me far-fetched. But there is little reason to believe that in this respect the Crusades had any appreciable effect on the development of systematic armory. As in the case of other nations, the Oriental badges were almost invariably of a personal character only, and differed from the armorials of the West in regard to two of the essential characteristics of the latter, viz.: permanence, and hereditary transmission. Like almost all other nations, the Arabs fought under flags, or standards, which were necessary to distinguish their troops from those of their enemies. Under a black flag made from MOHAMMEDS' cloke the prophet and his successors led their troops to victory, and this continued to be the special colour affected by the Abasside Khalifs of Bagdad. In 1171, on the acknowledgement of their supremacy by SALAH-ED-DIN, they sent to that Sultan a robe or cloke of this colour wherewith to cover his throne. On the other hand the Fatimite Khalifs used white. It was only in 1371 that green was assumed to be, as at present, the distinctive colour of the descendants of the prophet. But beyond this natural use of coloured standards, and in violation of the injunctions of the Koran against the sculptured representations by "the faithful" of living creatures,—a prohibition extended later so as to forbid

any pictorial representations of animate beings—the Moslem chiefs frequently assumed them as personal badges. In the ninth century the Sultan TOLOÛN sculptured his badge, a lion, on his palace gate. The Sultan BEÏBARS-EL-BONDOUKDARY (1260-1277) similarly put his lion-passant on his coins and public buildings.

Later, among the Mamelukes the corps were distinguished from each other by their ensigns, and by an easy step the corps-commanders assumed personal badges. But by this time armorial bearings had been long systematised and had become hereditary in Europe, and it is absurd to look to the Saracens and Mamelukes for the origin of a system which centuries before had become firmly established and widely diffused.

Nevertheless there is much that is curious in Oriental armory, though it never passed beyond the elementary stage of personal bearings. The *renk*, or *blason*, assumed was usually the badge of some official rank, and was constructed with obvious reference to the special charge or office. The cup-bearer, or butler, bore a goblet on his escutcheon; the chamberlain a key; the esquire or constable (*salahdar*) a sword, and so forth. On promotion from one charge to another a corresponding change was made in the *renk*; the bearings were in fact official rather than personal, and even those of the Sultans were subject to change from time to time, as in consequence of some victory or other important event they assumed new titles. At Cairo in the magnificent mosque of KAÏT BEY, (1466) nineteenth Sultan of the Bordjite branch, his original *renk* consists of a fess charged with a cup, and placed between a lozenge in chief, and another cup in the base. Later, on assuming the title of *el-sefy-ed-dîn*, he charged the fess gules with a sabre azure garnished or, retaining the lozenge in chief, but placing the red cup in base on a field vert, and between two *cornucopiæ* argent. The interesting

communications on this subject, entitled "*Le Blason chez les Princes Musulmanes de l'Egypte et de la Syrie*" which were contributed to the *Bulletin de l'Institut Egyptien* by Mr RODGERS and ARTIN PASHA, contain a considerable number of examples of the use of these *renouk*, none however are of earlier date than the fourteenth century. But as early as the twelfth century the Orthokides had adopted as their device the double-headed eagle. This appears on the shield of the *attabek*, or governor, IMAD-ED-DÎN ZANGI in 1190. Still earlier, in 1171, the Sultan SALAH-ED-DIN, better known perhaps as SALADIN, used an eagle displayed *au vol abaissé*. An Arabian historian tells us that the Emir AMIK used for his *renk* a circular shield argent thereon a bend vert charged with a sword gules, garnished or.

The almost universal fleur-de-lis appears in the *renouk* of the Sultan KALAOÛN and of three of his descendants, EL MELEK EL ACHRAF CHAÂBAN, EL MALEK EL MANSOUR ALI, and EL MALEK ES SELEH HAGI. At Bagdad the fleur-de-lis is carved on the gate of Marestan, and on the Bab el Hâded—the Iron Gate. (See fig. 10, from *l'Art Arabe* of M. GAYET, Paris 1894.)

Among the decorations of the lovely Alhambra at Granada, I remarked (notably in the Sala de la Berkah, and the Hall of Justice) the frequent employment of the shield of its founder MOHAMMED IBN-EL-AHMAR. It is *Or*, a *bend gules*, thereon in Cufic characters the motto, "*Wá lá ghalib illah Allah*," "There is no conqueror but God." M. GAYET says, p. 284, that this devise is borne *en chevron*, but this is



FIG. 11.—Arab Fleur-de-lis.

certainly a mistake ; nowhere in the Alhambra have I so seen it, or indeed anywhere else.

The tournaments which became general in the thirteenth and following centuries, had probably a very much larger influence upon armory than can be attributed to the Crusades ; and they certainly contributed very greatly to the conversion of personal into hereditary insignia.

Military exercises and sham fights may be traced back to classical times with much greater probability than hereditary insignia (*see* VIRGIL, lib. vii.), but it would be difficult to say whether tournaments, in the usual sense of the term, originated in Germany or in France. Under the Carlovingian kings military exercises, analogous to the jousts of later times, certainly took place. The historian NITHARD gives some details of a joust which was held on the occasion of the interview between the brother princes, LOUIS THE GERMAN, and CHARLES THE BALD in 842. DU CANGE attributes the origin of tourneys to the French ; and quotes the *Chronicon Turonense* which thus records the death in 1066 of GEOFFREY DE PREUILLY (of the family of the Counts de VENDÔME). "Gaufridus de Pruliaco, *qui torneamenta invenit*, apud Andegavum occiditur." A similar entry appears in the *Chronicon S. Martini Turon* :—"fuit proditio apud Andegavum, ubi Gaufridus de Pruliaco, et alii Barones, occisi sunt. *Hic Gaufridus de Pruliaco torneamentum invenit.*" But these entries probably only mean that GEOFFREY DE PREUILLY was the first who formulated the rules under which these military exercises were to be held.

DU CANGE (VI. *Dissertation sur l'histoire de S. Louis, par de Joinville*) remarks, that tourneys are considered by the writers of the Middle Ages as sports essentially French : and MATTHEW PARIS in 1179 calls them "joûtes françaises"—"*conflictus gallici.*" There is

abundant evidence that these tourneys were no child's play. In 1186 GEOFFREY PLANTAGENET, Duke of BRITTANY, son of HENRY II. of England, was slain in a tourney at Paris. FLORIS, Count of HOLLAND, was killed, in 1234, at a joust at Corbie in Picardy. JOHN, Markgrave of BRANDENBURG, thus lost his life in 1269. FREDERICK II., Count Palatine, fractured his spine by a fall from his horse in one of these encounters. In the twelfth century the Popes INNOCENT II., EUGENIUS III., and ALEXANDER III., fulminated their bulls against them, as later did INNOCENT III., and other popes. PHILIPPE LE BEL and PHILIPPE LE LONG issued *Ordonnances* against them (*v. DU CANGE*), but it was only the unfortunate death, in 1559, of HENRI II. of France, who was killed in a tourney by a splinter from the lance of DE MONTMORENCY, which caused their discontinuance.

We may reasonably conclude that the tournaments, which probably originated in Germany, were introduced into England from the neighbouring kingdom of France; in which kingdom they were first systematised and regulated. The earliest regular tournament of which we can find a record in the old German chroniclers appears to be that which was held at Nürnberg in 1127, under the Emperor LOTHAIR (BRUNNER, *Annales Boici*, tom. iii., p. 283). The date of the tourney at Göttingen, which I find quoted from the *Braunschweiger Chronicle* as 1119, is probably a mistake for 1129, as LOTHAIR was only elected King of the Romans at Mainz in the year 1125. In the tournament held at Liège in 1148, under THEODORE of HOLLAND, fourteen princes and dukes, ninety-one counts, eighty-four barons, one hundred and thirty-three knights, and three hundred nobles took part. Such a gathering must have had great influence upon the extension of systematic armory.

GEORGE RÜXNER, Jerusalem Herald, published his

Thurnier Buch in 1522, but it is pretty clear, both from the entire lack of outside corroboration, and from internal evidence, some points of which are hereafter noticed, that it was not derived, as he asserted, from an ancient MS., but is an elaborate fiction, so far as it relates to the tourneys which he describes as being held antecedently to the twelfth or thirteenth centuries. No credence whatever is to be attached to the long lists of members of later noble families whose pride RÜXNER flattered by declaring that persons of their names were recorded to have taken part in these early tourneys; or to their blazons; or to those *Leges Hastiludiales*, which, by requiring from those who desired to participate in these sports four generations of noble descent, would have carried back systematic and hereditary armory at least a century even beyond their supposed promulgation by HENRY the Fowler in 937.

Even with regard to tournaments which we know with certainty really took place, RÜXNER'S list is seriously inaccurate. He omits any mention of that which was held at Neuss in 1175; and which was worthy of remembrance, since in it forty-two knights and their esquires lost their lives in the *melle*.

According to the *Chronicum Belgicum Magnum* there was held near Cologne, in the year 1240, a tourney in which sixty knights and esquires were slain. Neither of this, nor of the one held at Nürnberg in 1433, does RÜXNER make any mention. With regard to the *Thurnier-Ordnung*, it can be shown that, instead of dating from the tenth century, they were first drawn up at Heidelberg in 1481, and at Heilbronn in 1484. Some other respects in which RÜXNER trips are set forth, and the whole matter is well summed up, in Dr MICHAEL PRAUN'S treatise *Von dem Adelichen Europa, und denen Heerschilden des Teutschen Adels*, 1688, of which the following passage as given in RUDOLPHI, *Heraldica Curiosa*, p. 16 (Nürn-

berg, 1698), is a summary: "Wiewol diese Meinung schon etliche Anstösse leiden müssen, indem einige dem Rixner in seinen Thurnier-Buch, wo er diesen Thurnier, und alle damals anwesende Personen beschrieben und genennet, wenig trauen wollen, sowol, weil solches bey keinen andern Scribenten zu finden ist, als auch, weil er selbst zu seiner Beglaubigung nichtsanders vorbringt als dasz er solches bey einem Pfarrer in Sachsen in einem geschriebenen Buch gelesen, und abgeschrieben habe, welches dem Goldasto *in Rational, ad lib. der Reichs-Satz*, pag. 305, gar verdächtig ist, weilen er hinzu setzt, es habe gedachter Pfarrer gleich nach solcher Abschrift sein Manuscript verbrennt; da doch solches su gründlichern Beweiss hätte billig sollen aufbewahret werden. Ferner können sie das reine Teutsche in der Thurnier-Ordnung, welche Rixner dem HENRICO AUCUPI zuschreibt, mit der damaligen Redens-Art nicht zusammen reimen, wie ingleichen, wan er sagt, dass diese Thurnier-Ordnung, mit Zuziehung der '*vier Reichs-Herzogen*,' nahmlieh Pfaltzgraf Conrad bey Rhein; Herman, Hertzog in Schwaben; Bernhard, Hertzog in Bayern; und Conrad, Hertzog in Francken, etc., gemacht worden; da doch damalen der Hertzog in Francken und Pfaltzgraf eins gewesen; wozu noch kommen die unnöthige Wiederholungen in den meisten Articuln, und die Unterschrift welche einige Dignitäten bemerckt, woran doch zu zweifeln, ob sie damals schon gewesen; wie auch der übelangebrachte Titel, *der Edlen*, als welcher in denselbigen Zeiten nicht den Rittern, sondern Fürsten und Herren gebühret habe; von dem IX. und XI. Articul, wollen sie ebenfalls zweifeln, ob sie sich zu besagten Zeiten schicken. Endlich will ihnen auch unglaublich scheinen, dass, da man vor Zeiten die Bischöffe in Teutschland nicht einmal ordentlich aufgezeichnet hat, man gleichwol alle die Alte vom Adel, so auf jedem Thurnier erschienen, sollte so fleissig zusammen gesch-

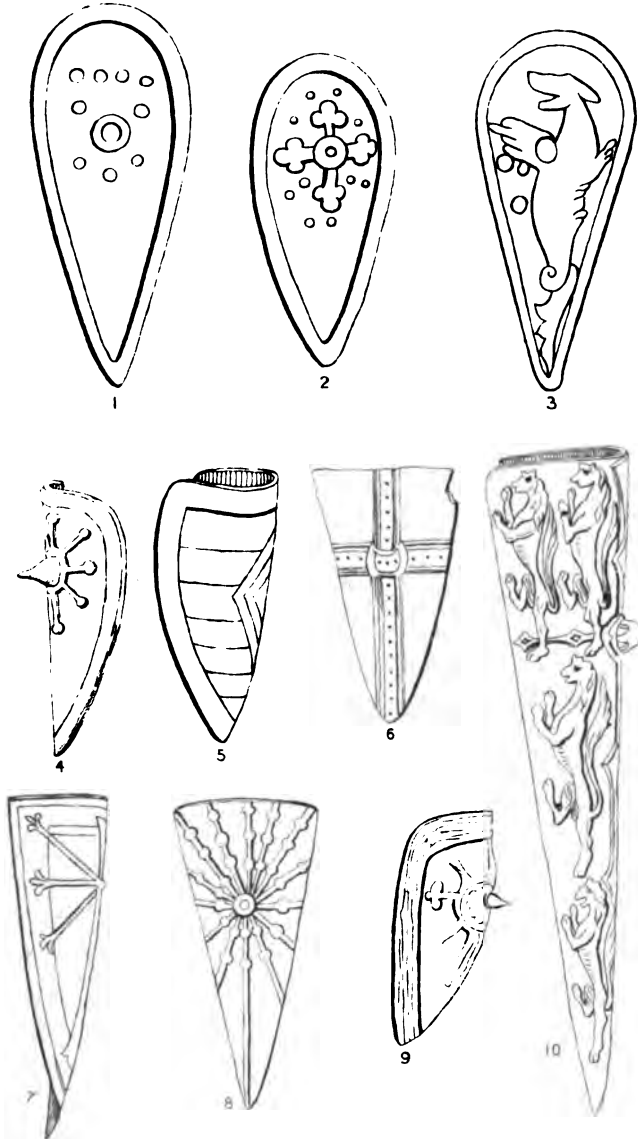
riegen haben, indem es auch kaum zu thun möglich gewesen wäre, weil man vor HENRICI IV. Zeiten, nicht einmal die Fürsten, Hertzogen, Grafen, und Herren mit ihren Zunamen, in den alten Diplomaten aufgezichnet finde, und nicht eigentlich gewust, wie sie geheissen haben; wie vielweniger hätte man solches also von der Ritterschafft wissen können." (See PRAUN, *von dem Adelichen Europa*, pp. 806-10.)

I may also refer any who would wish to pursue further this matter of the authenticity, or the reverse, of RÜXNER'S *Thurnier Buch*, to BERND'S *Allgemeine Schriftenkunde der gesammten Wappenwissenschaft*. Erster Theil, 8vo. Bonn. 1830. At p. 430 he gives references to a considerable amount of literature on both sides of the question. He says: "Eigene schriften darüber sind: Das Urtheil berühmter Geschichtschreiber von der Glaubwürdigkeit der teutschen Thurnier-Bücher, 1728, 4to, und Jo. Müllers gründlich ausgetührter Discurs, ob Geo. Rixner gewesenenen Bayrischen Herolds, teutsches Thurnier-buch *pro scripto authentico* zu halten, und wie weit demselben Glauben zuzustellen sei? mit dreyen extracten aus dem Thurnier Buch und zweyen noch nie gedruckten Anhängen begleitet, etc. Schwabach, in Jahre 1766, 4to."

Having thus disposed of Mr ELLIS'S *cheval de bataille*, we may proceed to consider the evidence which is trustworthy with regard to the date at which armorial bearings were adopted into general use, and finally became hereditary ensigns of noble descent.

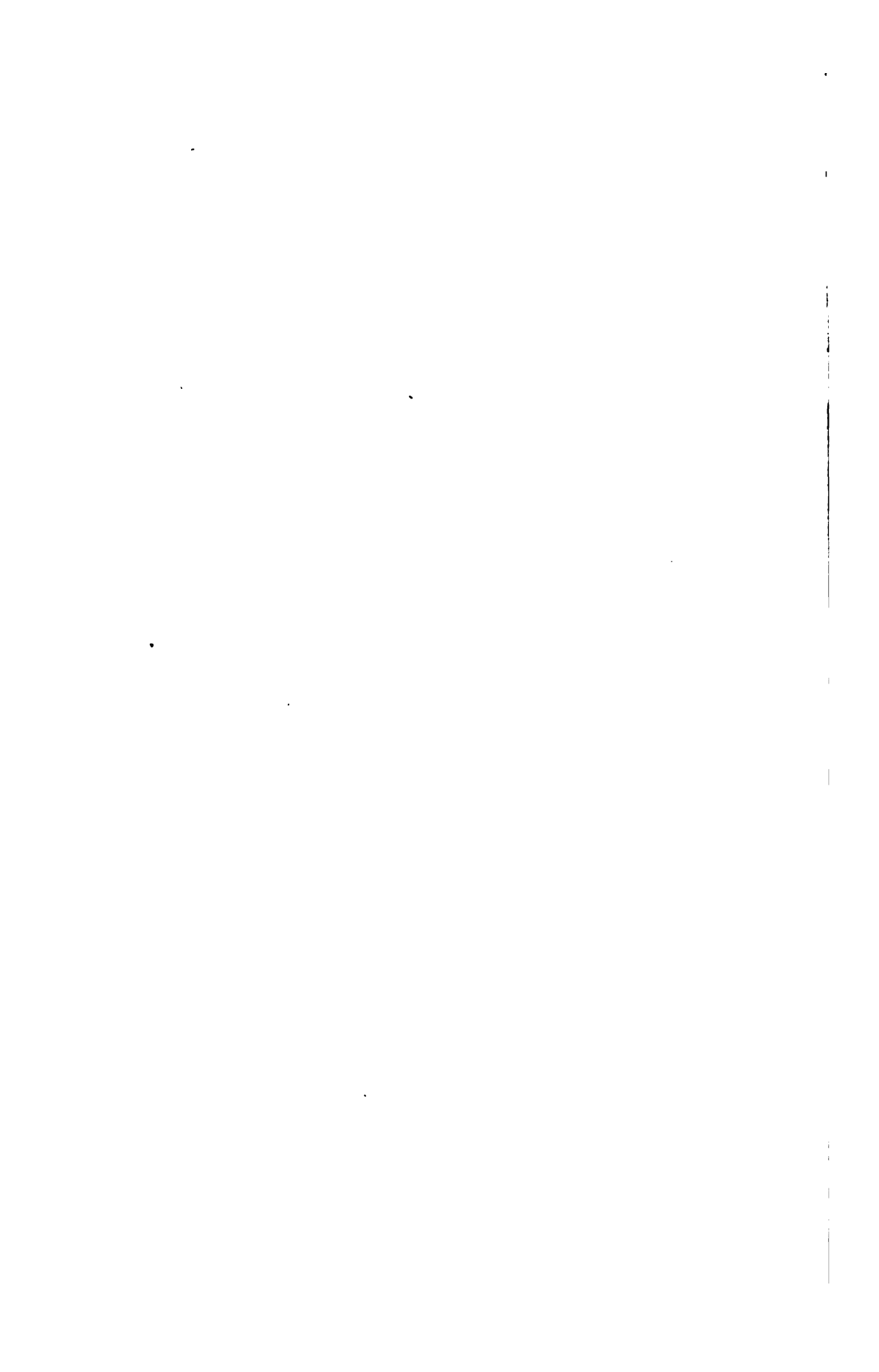
This evidence we should expect to find on sepulchral monuments; on coins, and seals; and in any lists, or documents descriptive of events in the course of which armorial bearings would be likely to be borne. MENÉTRIÉ (in his *Traité de l'Origine des Armoiries*, p. 54) assures us that there is no tomb of an earlier date than the eleventh century on which armorial insignia are

ANCIENT SHIELDS.



EXPLANATION OF FIGURES.

- 1, 2, 3. From Bayeux Tapestry. 4. Jourdain de Tesson, 12th century.
 5. (From *Demmin*). 6. From 12th century Chessman. 7. From a 12th
 century M.S. at the Hague. 8. De Vitre (*Morice*). 9. Berchtold von
 Zähringen, 1177. 10. From Champlevé Enamel of Geoffrey Plantagenet
 at le Mans, 1157.



depicted. The earliest instance MENÊTRIER could find of a coat of arms on a sepulchral monument in France, Germany, Italy, or the Low Countries, was on the tomb of a Count VON WASSERBURG in the church of St. Emmeran at Ratisbon bearing the date 1010, and the learned father expressed his conviction that the arms had been added on some subsequent occasion when the monument had undergone a restoration. MENÊTRIER seems to me to have understated the matter by at least a century. CLEMENT IV., who reigned 1265-8, is the first of the Popes on whose tomb in the church of San Francesco at Viterbo, armorial bearings are depicted.

The tombstone of WILLIAM, Count of FLANDERS, who died in 1127, bears his effigy [VRÉE, *de Seghelen der Graven van Vlaendren*, plate 9. *Te Brugghe* (Bruges), 1640]; the long oval shield which covers the greater part of the body has no armorial bearings, but is ornamented and strengthened by the usual floriated boss, or escarbuncle of the period. "The Counts of TOULOUSE used their cross" (an adaptation of the early floriated boss) "in the twelfth century, but no other arms, VAISSETTE tells us, can be traced in Languedoc so far back, tome iii., p. 514." (HALLAM, *Middle Ages*, vol. i., p. 206.)

The splendid plaque in *champlevé* enamel which was formerly an ornament of the tomb of GEOFFROI PLANTAGENET, Count d'ANJOU, who died in 1151, and was father of our HENRY II., is preserved in the Museum at Le-Mans, and is one of the earliest examples of armorial bearings upon a monumental memorial which exist. I have engraved the shield on Plate II., fig. 3.

I do not know of any sepulchral monument in England which has armorial bearings of an earlier date than the thirteenth century. One of the earliest is the slab of Sir WILLIAM DE STAUNTON at Staunton, Notts, of the year 1226; which bears his arms (*arg.*) *two chevrons*

(*sable*) within a *bordure* (BOUTELL, *Christian Monuments*, p. 140). The slab of ETHELMAR DE VALENCE, Bishop of Winchester, 1261, bears the barruly shield of VALENCE (BOUTELL, *ibid.*, p. 118). Other early instances are afforded by the incised slab of JOHN, Baron of GREYSTOCK, summoned to Parliament by writ in 1295, which remains at Greystock, though in a mutilated condition (BOUTELL, *ibid.*, p. 75). The slab of Sir RICHARD DE BOSELYNGTHORPE, *c.* 1280, bears a small shield charged with a chevron (*ibid.*, p. 146).

The splendid work of HEFNER-ALTENECK gives some good examples of armorial grave stones in Germany; the earliest is of about the year 1280.

Armorial bearings are still less ancient upon coins. MENÉTRIER tells us that the earliest French coins upon which they appear are the *deniers d'or* of PHILIPPE DE VALOIS, struck in 1336. It was not until the reign of HENRY VIII., that arms appeared on our own silver coins. Mr ELLIS indeed finds arms in the unheraldic device of a plain cross between four radiating doves, which appears on a coin of EDWARD THE CONFESSOR, and out of which the Heralds evolved the coat of arms (*Azure, a cross flory between five martlets or*) which was at a much later date, in the thirteenth century, attributed to that prince. (See p. 166, and Vol. II., Chapter XVI.).

But I quite agree with Mr SETON (*Law and Practice of Heraldry in Scotland*, p. 189), in considering that seals form the most authentic, as well as the earliest, record of heraldic bearings. On these the effigy of the owner was represented as in life; clad in the armour of the period, with shield and sword or lance. Sometimes, indeed, in very early instances, as upon the seals of the early Counts of Flanders (*see VRÉE, de Seghelen*, plates 5, 6, 7), only the inside of the large curved shield is seen, but on the later seals the shield is so turned that if any armorial bearings had been depicted they would be

visible. When we remember that the very object of the adoption of armorial bearings was to distinguish the bearer in war from other persons, we may be quite sure that had the user of the seal possessed such armorial bearings, such clear indications of the personality of the proprietor would not have been omitted from the seal which authenticated his charters and formal documents. Let us then see what light comes to us from these contemporary witnesses. Some early shields are represented in Plate I., these bear no heraldic devices; the long curved oval shield is often strengthened by a border; by bands of metal nailed upon the wood; and most frequently, by a metal floriated boss, the arms of which extended to the edges of the shield; and from which in later times some varieties of the Cross, and the heraldic charge known as the escarbuncle, were pretty certainly derived. That this latter was not originally a heraldic distinction may be proved by the fact *inter alia* that on the shield of GEOFFREY PLANTAGENET, alluded to in a preceding page, the floriated boss appears, irrespective of the rampant lions which formed his armorial bearings. (Plate I., fig. 10.)

So also on the recumbent effigy on the floor of the Temple Church so long, but erroneously, attributed to GEOFFREY DE MAGNAVILLE, Earl of ESSEX, and which may possibly date from about the close of the twelfth century, the shield, which bears three bars dancetty, is strengthened by an escarbuncle, or floriated cross, in relief, which passes over the charges. (See Mr J. GOUGH NICHOLS' valuable and most interesting paper on this effigy in the *Herald and Genealogist*, vol. iii., pp. 97-112.) Similarly, the seal of EON DE PONTCHASTNEAU in 1200, is charged with three crescents and a chief, over all the floriated boss. Even as late as 1231 the seal of EON *fils le comte* has a shield with an escarbuncle which is evidently constructional. (See MORICE, *Mémoires pour*

servir de Preuves à l'Histoire Ecclésiastique et Civile de Bretagne, Paris 1742, tome i., seals xxviii., xxi.) From the same work is taken the shield engraved on Plate I., fig. 8, of ROBERT DE VITRÉ, 1172, whose long *pavoise* has an escarbuncle of fourteen rays. (The shield, Plate I., fig. 5, is from DEMMIN, *Weapons of War*, p. 174.)

EYSENBAUGH, in his *Histoire du Blason*, gives a list of very early seals upon which armorial bearings appear, but which are, in my opinion, of very doubtful authenticity. To the contract of marriage of SANCHE, Infant of CASTILE, with GUILLELMINE, daughter of CENTULUS GASTON II., Viscount of BÉARN, of the year 1000, are appended seven seals of which two remain entire; one has a shield charged with a greyhound, the other has a shield bendy. The former is supposed to have been that used by GARCIA ARNAUD, Comte d'AUCHE et de MAGNOAC, who lived at the time, and whose descendants bore a greyhound as their armorial charge. But I believe this whole document to be a fabrication of a much later date. A like doubt attaches to two seals of ADELBERT of LORRAINE affixed to charters of the years 1030, 1037, which have on them shields charged with an eagle *au vol abaissé*. A charter of RAYMOND DE ST. GILLES, dated 1088, is said to bear a seal on which is the cross which formed the bearing of the Counts of TOULOUSE, and was called by their name, the cross *vidée, clechée, et pommettée* (Plate XV., fig. 10), and which I believe was simply developed out of the constructional boss of the older shields. The seal of THIERRY II., Count of BAR and MONTBELIARD, appended to a deed dated 1093, is said to bear two barbel addorsed, as in the later arms. HUGH II., Duke of BURGUNDY, in 1102, bears on his seal a shield, Bendy of six within a bordure, the well-known arms of BURGUNDY-ANCIENT. RAOUL DE BEAUGENCY, a follower of GODFREY DE BOUILLON in the First

Crusade, in a deed dated 1104, seals with a shield Chequy and a fess. In the same year a seal of SIMON DE BROYES has a shield bearing the canting arms of the *broyes* which later formed part of the coat of JOINVILLE, or DE GENEVILLE. The seal of GUIRAND DE SIMIANE, in 1113 and later, bears the ram which is the charge of the coat of that family.

The earliest seal of a Count of FLANDERS, which bears a shield charged with the lion of FLANDERS, given by VRÉE, in his work *De Seghelen der Graven van Vlaendren*, is that of Count ROBERT on plate 4, attached to a charter of 1072. But of this MABILION has demonstrated the falsity; and on that ground, and not (as Mr ELLIS rather unworthily suspects) because it "conflicts with a cherished theory," Mr PLANCHÉ passes it over entirely in his *Heraldry Founded on Facts*; and says of the seal of PHILIP I., Count of FLANDERS, in 1164 (?) that it is the earliest unquestionable example in the collection of UREDIUS (*i.e.* WREE, or VRÉE, as before mentioned) on which the lion appears as a heraldic bearing. But I am pretty sure that Sir CHARLES MEYRICK also expressed a doubt as to the authenticity of the seal attributed to Count ROBERT not because the use of the arms "conflicts with a cherished theory," but on account of some peculiarities of the armour. On the seal of PHILIP I., Count of FLANDERS, we have then the first certainly authentic use of arms upon a seal towards the close of the twelfth century. Other seals which M. DEMAY adduces corroborate very strikingly the now generally received idea that it was only after the middle of the twelfth century that regular armorial bearings came into general use. The seal of MATHIEU I. DE MONTMORENCY, in 1160, has no arms; that of MATHIEU II., in 1177, bears a shield with the older form of the Montmorency coat, a cross between four alerions. No arms are visible on the seal of CONON, Count of

SOISSONS in 1172 ; but in 1178 and 1180 his shield bears a lion passant. MATHIEU II., Count of BEAUMONT SUR OISE, in 1173 has no arms, but his successor MATHIEU III. in 1177 seals with a shield charged with a lion rampant. The COUCY seal in 1150 has no armorial bearings ; but the well-known coat, *Barry of six vair and gules*, appears on the seal of 1190. The lion borne by the family of GARLANDE does not appear on the seal of GUI DE GARLAND in 1170, but is engraved on that used in 1192. In 1185 GERARD DE ST. AUBERT bears no arms ; but in 1194 his buckler is charged with *Chevronny and a bordure*. On the seal of BALDWIN, Count of HAINAULT, of the date of 1182, the well-known arms : *Chevronné of six, or and sable*, do not appear, but they are represented on his counter-seal in 1282. The Counts of CHAMPAGNE in 1180 and 1186 are represented as bearing the plain shield with an ornamented boss ; but before 1197 HENRI II. had assumed the coticed bend. ROTROU III., Count of PERCHE, in 1190 uses no arms ; but in 1197 his son GEOFFROI bears the shield with the three chevrons (DEMAY, *Le Costume*, etc., pp. 189-192). So also in Scotland the seal of ALAN STEWART in 1170 had apparently no arms upon the shield borne by his mounted effigies ; but in 1190 the shield of the same ALAN bears for the first time the fess chequy (LAING, *Scottish Seals*, i., pp. 772-773).

As might be expected the case was the same in England. The seal of GILBERT DE CLARE (either *Strongbow*, Earl of PEMBROKE, who died in 1148 ; or the Earl of CLARE who died in 1152) bears the long kite-shaped convex shield on which are faint traces of chevronny, the original bearings of de CLARE (*Cat. of Seals in Brit. Mus.*, ii., No. 5803). But about the year 1147 the effigy of SIMON DE ST. LIZ, Earl of NORTHAMPTON bears only the long convex shield apparently diapered with a lozengy ornament (*Ibid.*, No.

ANCIENT SHIELDS, Etc.



2



3



4



5

EXPLANATION OF FIGURES.

1. Maire de Soissons, 13th century (*Demay*). 2. From Seal of Abbey of S. Victor at Marseilles, 12th century (*Demay*). 3. Eudes de Bourgogne, Comte de Nevers, 1259 (*Demay*). 4. Dragon, from the *Psalterium Aureum* of St. Gall. 5. From Seal of Robert d'Artois, 1237 (*Demay*).

6406). The seal of ROGER DE NEWBURGH, Earl of WARWICK (1123-1153) is similarly ornamented (No. 6262), but on that of WALERAN DE NEWBURGH, (Earl, 1184-1205), only the plain convex shield appears (No. 6263). About 1180 the shield borne by the effigy of WILLIAM D'ALBINI, Earl of SUSSEX, is of the usual shape but is charged with a lion rampant. The seal of HENRY *the Lion*, in 1169, has a constructional escarbuncle on his shield (HARENBERG, *Historia Ecclesiæ Gandersheimensis*, tab. xxv., folio. Hannoveræ, 1734). The tomb of HELIE, Comte du MAINE (which, if I remember correctly, is in the church of N. D. de la Coûture at Le Mans) bears a shield of the date 1109 whereon is a cross fleur-de-lisé which appears to be only constructional. In the south transept of the basilica of S. Paolo fuori le Mura at Rome, is a fine Paschal candelabrum of the twelfth century in alabaster. On it are represented knights in chain mail, and having the pointed Norman helm. One of these bears the long kite-shaped shield on which are a bordure, and an escarbuncle, both being evidently constructional (*cf.* fig. 12).



FIG. 12.—Norman Warriors, from (STEPHENS' *Runic Monuments*).

In Scotland the adoption of arms did not commence earlier than the reign of WILLIAM *the Lion* (1165-1214). "Even during that reign the practice was by no means general. WILLIAM himself and some persons of great distinction, Saxon and Norman, though evidently following the knightly customs of the age, had not yet adopted fixed family arms." (INNES, *Sketches of Early Scottish History*, p. 113). WALTER FITZALAN, Steward

of Scotland ; PHILIP DE VALOINES, Great Chamberlain ; and the Constable de MOREVIL do not charge the shields borne by their effigies on their seals with any arms.

We need not however suppose, and M. DEMAY warns us against so doing, that "le blason fait son apparition dans les dernières années du douzième siècle brusquement, sans transition." On the contrary he adduces some interesting examples of earlier date which enable us to see how the transition was effected. Passing by for the present the development of the fleur-de-lis in the arms of France, which will be referred to in another section, we may cite the following instances. On a seal of ENGUERRAN, Count de ST. POL, anterior to the year 1150, the mounted knight bears a long uncharged shield, but the base of the seal is *semé* with garbs. These garbs later became true heraldic charges ; and, to the number of five, were the blazon of the family of the CANDAVÈNE, to which ENGUERRAN belonged. The seal of HELLIN DE WAVRIN, in 1177, bears an eagle volant holding a serpent in its claws ; in 1193 the eagle displayed appears as the charge of the seal of ROBERT DE WAVRIN, Seneschal of Flanders. In 1195, the seal of ROGER DE MEULAN has a lion passant ; two years later the lion, but rampant, is enclosed in a shield on the seal of JEAN DE MEULAN ; and ROGER DE MEULAN is represented holding this escutcheon on his seal of 1204. JULIENNE, Dame de ROSOY, is represented in 1195 between two roses ; in 1201 the roses have become heraldic, and the shield of ROGER DE ROSOY in 1201 bears three. (DEMAY, *loc. cit.*, pp. 193-194.)

A like process went on elsewhere ; the seal of JOHN DE MUNDEGUMBRI of Eaglesham, probably a descendant of ROGER DE MONTGOMERY, Earl of SHREWSBURY, a companion and kinsman of WILLIAM of NORMANDY, about 1170, bears a single fleur-de-lis (LAING, *Scottish Seals*, i., No. 590) ; and three fleurs-de-lis became later

the arms of the family of MONTGOMERY. The seal of WILLIAM DE INAYS, appended to the instrument of fealty by which certain Scottish magnates did homage to EDWARD I. in 1296, bears only a single six-pointed mullet, or star (heraldic bearings at that time not having become generally adopted in Scotland); in later times the INNES coat was charged with three mullets (*Ane Account of the Familie of Innes*. Spalding Club, 1864, p. 56). Similarly, the seal of RICHARD FALCONER of Hawkerston, in 1170 bears a fleur-de-lis supporting two falcons (LAING, i., 323). In the same year the seals of ROBERT, PATRICK, and WALTER CORBET (*Ibid.*, i., 201-3) have corbies perched upon the branches of a tree; while, in 1292, GILBERT and WILLIAM CONNISBURGH have on their seals (*Ibid.*, i., 199-200) conies in the midst of foliage. In all these cases, as in many others, the device assumed in reference to the name became the foundation of the regular heraldic bearings of the family.

The seal of WILLIAM LINDSAY, Lord of ERCILDOUN and CRAWFORD, in 1170, is not armorial; that of SIMON of LINDSAY of the same date has an eagle displayed—the heraldic charge of the Norman family of the LIMESAYS—which in 1345 becomes the (single) heraldic supporter of the family arms (*Gules, a fess chequy argent and azure*) upon the seal of Sir DAVID LINDSAY, Lord of CRAWFORD (LAING, *Scottish Seals*, i., Nos. 503, 504, 509, and ii., 629, 630. See also *Lives of the Lindsays*, vol. i., pp. 3-5 and 440).

LACROIX (*Science and Literature in the Middle Ages*, etc., London, 1878) says: "Here and there, in the chronicles of the Middle Ages, are to be found traces of the cognisances, but at the epoch when they first appear in history these different signs, all of a very simple kind, were not used to form the special combinations which afterwards became the exclusive appanage of such and such a family, and which fixed the principles of heraldic science. They were, so to

speech, public property, and any one who chose could appropriate them. Master Jean de Garlande, who wrote in 1080 a very curious description of Paris, relates that the 'dealers in bucklers, who supplied their goods to all the towns of France, sold to the chevaliers shields covered with cloth, leather, and pinchbeck, upon which were painted lions and fleur-de-lis.' Thus, as late as the close of the eleventh century, the Kings of France had no regular coat-of-arms, and the *shields*, embellished with lions and the fleur-de-lis, belonged by right of purchase to any one who chose to buy them, upon his showing that as a chevalier he had the right to use them."

BUTKENS, in his *Trophées de Brabant* (Lib. 4., cap. 3), attributes the rise of armorial bearings in the Low Countries to about the middle of the twelfth century. He says:—"Certes il nous seroit bien difficile de trouver quelles armoiries les Princes mesmes portoient en ce temps là,—puisque dans leurs Sceaux l'on ne trouve aucune marque du Blason ; et véritablement le port des armes n'est si ancien, n'y les armes si héréditaires, comme on les imagine maintenant, et ou ce qu'on peut juger des Sceaux, le Blason en nos quartiers n'a esté en usage que peu devant l'an MCLX."

Even in the thirteenth century arms had not become definitely hereditary. In 1223 AYMAR DE SASSENAGE bore a bend. In 1251 GUILLAUME DE SASSENAGE bore two swans accostés by two cotices fretty. In 1249 GUILLAUME, Seigneur de BEAUVOIR, bore Quarterly, and a cotice in bend ; in 1279 a GUILLAUME DE BEAUVOIR (who, as MENÊTRIER thinks, may have been the same person) bore a lion. EUDES ALLEMAN, Seigneur des CHAMPS, in 1265, bore a bend between six fleurs-de-lis ; AYMAR ALLEMAN, a griffon passant ; ODO ALLEMAN, a single fleur-de-lis. GUI ALLEMAN in 1307 bore four fleurs-de-lis and a label. The branch of this family at Uriage bore an eagle, and that at Arbent in

Bresse, a lion. Finally, SIBOUD ALLEMAN, Bishop of GRENOBLE, in the year 1455, having assembled in his Episcopal Palace all his relations of the name, to the number of twenty-three, they resolved that for the future all should bear exclusively the arms of the ALLEMANS of Vaubonnois, namely : *Gules fleury or, over all a cotice argent.* (MENÊTRIER, *De l'Origine des Armoiries et du Blason*, pp. 88, 89.) MENÊTRIER declares that he had himself seen the formal document drawn up on this occasion ; and he adds, " Je pourrois alleguer cent autres exemples semblables de diverses maisons de Normandie, de Champagne, de Bourgogne, et des Pays Bas."

In Spain the introduction of hereditary arms does not appear to have been earlier than the commencement of the thirteenth century. In Italy the case was the same. MURATORI says : " Si sa di certo, anche da chi non fa professione di dotto e pratico antiquario, che tanto i cognomi, quanto l'Armi gentilizie non ebbero la loro origine prima della fine del decimo secolo, ne la loro consistenzà fuorché nel duodecimo." JOVIUS, Bishop of NOCERA, in 1556, writes :—" Al tempo di Friderico Barbarossa vennero in uso l'insegne delle Famiglie, chiamate de noi 'Arme,' donate de principi per merito dell' honorate imprese fatte in guerra, ad affetto di nobilitare i valorosi Cavallieri, ne nacquero bizarrissime inventioni ne' cimieri et pitture ne gli scudi.

In Sweden the earliest known example of an armorial shield is of the year 1219. (See HILDEBRAND, *Det Svenska Riksvapnet* ; in the *Antiquarisk Tidskrift för Sverige* ; 1883.) The shield is engraved on p. 352, fig. 73.

Since the appearance of the first issue of this book, the publication of the second and third volumes of the *Catalogue of Seals in the King's Library at the British Museum* has made available for the use of the student of early heraldry a mass of authentic information which had hitherto been practically inaccessible. It is pleasan

to the writer to be able to add that this information is in all points confirmatory of the statements made by him in the corresponding chapter of the first edition with regard to the circumstances of the adoption in England of armorial bearings.

Although the long pointed convex shield is in some cases turned from the spectator, and armorial bearings if depicted upon it would thus be invisible—yet in the great majority of nearly a thousand examples recorded in the *British Museum Catalogue of Equestrian Seals* the shield is not so turned. Up to the close of the thirteenth century, and even later, the shield rarely bears any design of an armorial character. Usually it is furnished with a boss, or spike, in its centre. Often the shield is strengthened by a bordure, and occasionally by bands which are clearly constructional. But the instances in which the boss or spike forms the centre of the arrangement alluded to above as an escarbuncle, are as numerous as, from the quality of the wearers, they are important. Thus the seal of WILLIAM DE ROMARE (No. 6375) late in the twelfth century, shows the knight's long convex shield adorned and strengthened with the escarbuncle, or star-like bearing, within a constructional bordure. That of ROGER DE MOWBRAY (No. 6219) also of the twelfth century, has a convex shield, with a large central boss. A little later in the same century his successor NIGEL has a shield with a bordure and a central spike. Between 1170 and 1178, ROBERT DE BELLOMONTE, afterwards Earl of LEICESTER, has on his seal (No. 5672) the same convex shield with central spike and radiating escarbuncle. The seal of HUGH, Earl of CHESTER (1163-1185), bears the escarbuncle (No. 5809), but that of Earl RANULF in 1216 is charged with the well-known bearings of the three garbs (No. 5813).

Many, nay most, of the twelfth century seals show no arms at all; but as affording further contemporary

evidence of the date at which armorial bearings came into general use in England, the following examples are of interest and value. On a seal (No. 5916) of WILLIAM FERRARS, 6th Earl of DERBY (1191-1246), are no arms; but on that of his son WILLIAM, 7th Earl (1246-1254), the counter-seal bears *Vairé* . . . on a bordure . . . eight horse shoes . . . (No. 5920). A twelfth century seal of ROBERT FITZ ROGER bears: Quarterly . . . and . . . a bend . . . (No. 6005.) About 1180 WILLIAM DE HUMMETY, Constable of Normandy, has on the shield borne by his mounted effigy, bezanty, a bordure (?) (No. 6129). The seal of JOHN, Count of MORTAIGNE, afterwards King of ENGLAND, has, *circa* 1188, a shield charged with two lions passant in pale (No. 6323). SIMON DE KYME, about 1200, has on his shield the chevron of his arms (No. 6154).

We may therefore regard the latter half of the twelfth century as the earliest period to which we can trace the use of arms in the proper sense. Early in the thirteenth century the practice began of embroidering the family ensigns in their proper colours on the surcoat worn over the hauberk or coat of mail, whence originated the expression "coat of arms." DE JOINVILLE in his *Memoirs of St. Louis* (IX.), speaks of the use of embroidered coats of arms, as one that had recently become common, being unknown in the earlier Crusades. Arms were similarly embroidered on the jupon, cyclas, and tabard, which succeeded the surcoat; and displayed on the banners and pennons of knights, or floated from the shafts of their lances; they were also enamelled or otherwise represented on furniture, personal ornaments, and weapons, and before long the ownership of a distinctive shield of arms (usually assumed *proprio motu*), became essential to the dignity of a baron, knight, or gentleman.

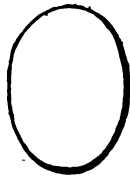


FIG. 13.

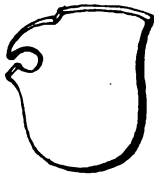


FIG. 14.

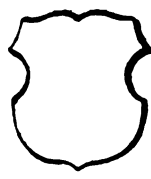


FIG. 15.

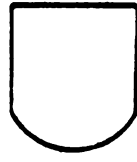


FIG. 16.

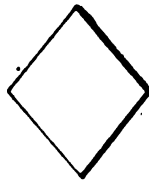


FIG. 17.



FIG. 18.

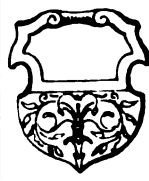


FIG. 19.

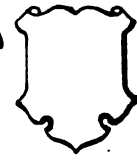


FIG. 20.

CHAPTER IV.

As the primary use of Armorial Ensigns was to distinguish warriors by the devices on their shields, so when these bearings came to be depicted on seals or monuments, or in *Rolls of Arms*, they continued to be represented upon a shield or escutcheon. These shields varied in form at different times, following the modifications which took place in the equipment of the warrior ; the size and shape of the shield being materially affected by the quality of the armour.

At the time of the Norman Conquest this was composed of links interlaced ; or of scales, rings, and other small pieces of steel, sewn upon the linen or leather hauberk, which was usually quilted in diamond-shaped spaces. While this rude armour, which is depicted in the Bayeux Tapestry (*see* also Plate II., fig. 1), was usually sufficient to turn an arrow shot from a distance, it was utterly inadequate to resist the thrusts of a spear, or sword, at close quarters : and the defence of the warrior

against these was provided for by a shield of large dimensions, sufficient to cover the whole of the body. On the Bayeux Tapestry this appears of a kite-shaped form, but, as is evident from ancient seals, it was really curved round the warrior's body, and was adorned and strengthened by a metal border and intersecting bands, or by a boss with a projecting spike and floriations, which afterwards became the foundation of the heraldic charge known as the escarbuncle (Plates I., II., and XXXV.). The large collection of equestrian seals in the King's Library of the British Museum shows that this spike and floriation continued to be borne in England upon the long curved shield, not as yet generally charged with armorial bearings, as late as the early part of the thirteenth century. In France perhaps the latest instance of the unfloriated boss is afforded by the armorial seal of RICHARDE DE VERNON in 1195. (DEMAY, *Le Costume d'après les Sceaux*, p. 141.)

As the texture of the coat of mail became closer, and the pieces of which it was composed more continuous, its powers of resistance were greatly increased, and a large, heavy, cumbersome shield was no longer needed. Accordingly the shield, though still somewhat curved, and sufficiently large to protect the vital organs, underwent a considerable diminution in size, as well as a modification in shape (Plate II., figs. 2, 3). Upon the early seals where the warrior is represented on horseback, the curvature of the shield which he bears often prevents us from having a full view of the bearings depicted upon it; but on the counter-seal, or *secretum*, which contained only, or chiefly, the representation of the owner's shield of arms, this is represented flat, or with only a slight incurvation. The form given to it varied considerably at various times. On the earliest armorial seals the shield is of a heart shape, with rounded top and sides as in the seal of HENRI DE FERRIÈRES in 1205 (DEMAY, *Le Costume*

d'après les Sceaux, fig. 252, engraved below at vol. ii. p. 64; cf. the *secretum* of EUSTACIA DE CHÂTILLON, 1218; VRÉE, *Gen. Com. Fland.*, plate vi.). The *secretum* of PHILIPPE DE MALDEGHEM in 1207 (VRÉE, *Généalogie des Comtes de Flandre*, plate 4), shows that the lines of the shield, both at the top and the sides were beginning to lose something of their convexity, though the top angles were still rounded off. (See also the seal and *secretum* of ROBERT II., Comte de DREUX, circa 1202, in VRÉE, *Généalogie des Comtes de Flandre*, plate 7.) A little later the shield becomes slightly elongated, and all its lines flatter; the top line joins the side ones at a distinct angle, instead of being rounded off as formerly. Both types occur on the seal and the *secretum* of PIERRE DE DREUX, son of ROBERT II., and husband of ALICE, Duchess of BRETAGNE, c. 1212. On his seal the shield borne by the Count was of the elongated triangular shape; the heart-shaped shield appears on the *secretum*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 8.)

To this type succeeded the regular "heater-shaped" shield which prevailed in the thirteenth and fourteenth centuries; it had a straight line at the top, with the sides gently curved and meeting in a point. Later, especially after the introduction of the custom of quartering arms, there was an increasing tendency to give greater width to the base of the shield. About the middle of the fourteenth century we find the shield *penché* or *couché* (that is placed at an angle instead of being *droit*, or in a vertical position), and supporting on its upper angle the crested helm, with its mantling or lambrequins. In this form the shield was suspended above the pavilions at the tournaments. (See plates xi.-xv. in vol. ii. from the *Armorial de Geldre*; and the *Zürich Wappenrolle*.) Towards the end of the fifteenth century appeared such forms as that represented in fig. 14, p. 58.

This shield is said to be *à bouche*, and the notch at its dexter angle was contrived as a rest for the lance of the wearer.

In southern countries, especially in Spain, the shield assumed a distinctly rounded shape in the base, which has been retained in the Peninsula to the present day, and of which examples are found in the mediæval seals of the Counts of FOIX, BÉARN, TOULOUSE, etc. An oval shield was also in use in southern countries, especially in Italy, where it is still greatly employed; and it is the form almost invariably used there, and elsewhere, for the arms of Ecclesiastics. On the seals of ENGUERRAN DE COUCY, in 1380, and of OLIVIER DE CLISSON, Constable of France, in 1397, the oval shield has the notch *à bouche* which converts it into the *Écu en palette* (DEMAY, *Le Costume, etc.*, p. 230). The prevailing forms became more florid in the sixteenth century, particularly in Germany (*see* figs. 18, 19, and 20.).

The "vair-shaped" shield was much in vogue in Britain in the eighteenth, and early part of the present century; as were other still more untasteful forms; but within the last fifty years there has been, along with a revived knowledge of, and taste for, Art, a reversion to the earlier and simpler types of the shield. The "heater-shaped" shield is now very generally employed for single coats; while for those which contain quarterings, or many charges, the shield with straight top and sides and ogee curves in base, which finds favour in France; or the Spanish shield (which is the same, except that the base is formed by a segment of a circle) are much used. (*See* p. 58, fig. 16.)

In Great Britain the Royal Arms are very generally represented (or misrepresented) in an oval, sometimes even in a circular shield. This has arisen from the circumstance that the shield is encircled by the Garter

2. après les Sceaux, fig. 252, engra
 1. 64; cf. the *secretum* of EUSTAS
 1218; VRÉE, *Gen. Com. Fland.*, pla
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 sides gently curved an
 especially after th
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 being droit, on
 its upper angl
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*...on de gueules, accompagné de huit coquilles d'azur
...es en orle.*

stances of this use are not frequent in England, but
that of ARNULF DE MUNTENY (or MOUNTENEY)
in the thirteenth century, has the arms—a bend
with six martlets—on a shield *en bannière*. The
of THOMAS CHAWORTH in 1419 bears his quartered
en bannière, the shield supported by an angel
standing behind it. (*Cat. of Seals in Brit. Mus.*, Nos.
12031 and 12032.)

But in the fourteenth, and commencement of the
fifteenth centuries the *écu en bannière* was not unfre-
quently used by great ladies. M. DEMAY, in his *Costume
après les Sceaux*, engraves (fig. 284) an instance; in
the arms of JEANNE, Dame de PLASNES, are impaled
with those of her husband. ANNE DE BEAUVEAU-
MAON, widow of PIERRE CHARLES DE LÉVIS, Duc de
MIREPOIX, married in 1739, stamped her books with two
escutcheons *accollés* beneath the ducal coronet and mantle,
one an oval of the arms of LÉVIS: *Or, three chevrons
sable*; the other of the arms of BEAUVAU: *Argent, four
lions rampant, two and two, gules, crowned and armed or*,
this latter coat being *en bannière*. (GUIGARD, *Armorial
du Bibliophile*, p. 82. The arms of MARGARET of BAVARIA,
Countess of HOLLAND, afterwards Duchess of BUR-
GUNDY, which offer another example, are given below in
vol. ii., pp. 77-79.) Two seals of ALFONZO of SPAIN
in 1324, and 1325, have the arms on an *écu en bannière*.

The ancient but very inconvenient custom still prevails
by which the arms of an unmarried lady, or a widow, are
placed upon a lozenge-shaped shield. On the Continent,
and especially for widows, this usage has had many
exceptions; and an oval shield, which obviates the
utilisations so frequently necessitated by the adoption
of the lozenge, is increasingly in use. In the great work
of FLACCHIO, *La Généalogie de la Maison de la Tour*,

several hundred examples of ladies' arms are given in oval shields. So are they also in MAURICE, *Le Blason des Chevaliers de l'Ordre de la Toison d'or*.

The employment of the *Écu en losange* goes back to the thirteenth century. An early instance is engraved by DEMAY (fig. 283), it is of the date 1262, and in it ISABELLE DE SAINT VRAIN bears in a losenge her arms, a double-headed eagle displayed. But in these early times, the losenge was occasionally, if rarely, used by men also. PIERRE DE LA FAUCHE thus sealed in 1270; and JEAN, Comte d'ARMAGNAC, in 1369. In 1332, AMADEUS of SAVOY bore the arms of his Duchy on a losenge.

The *Brit. Mus. Catalogue of Seals* contains several examples. The seal of JOHN AVINEL in 1337 bears on a losenge his arms . . . a fess . . . between six annulets . . . (No. 7029.) The seal of PATRICK DE CHAWORTH in 1284 has a losenge shield, thereon *Barruly . . . and four martlets . . .* (No. 8512); and that of THOMAS DE FURNIVAL, temp. HENRY III., has his arms . . . *a bend between six martlets . . .* on a similar escutcheon. The seal appended by WILLIAM DE PAYNEL to the Baron's letter to the Pope in 1301 also has his arms on a losenge shield. A much later example, but curious as being that of an ecclesiastic, is afforded by the seal of FERDINAND of SPAIN, Cardinal, and Governor of the Low Countries for his brother PHILIP IV.

In VRÉE, *Généalogie des Comtes de Flandre*, plate 58, are engraved two seals of MARGARET, Countess of HAINAULT, HOLLAND, etc., wife of the Emperor LOUIS (of BAVARIA), in which her arms are borne in a losenge on the breast of the Imperial eagle (single-headed). The shield is not quartered according to modern usage, but bears four lions rampant, 1, 2, 1. The two in chief and base are the red lion of HOLLAND; the two in flanks, the black lion of FLANDERS. As in the coat of her grand-

daughter, MARGUERITE DE BAVIÈRE, Duchess of BURGUNDY, there is no division of the quarters by a pourfilar line; (these coats are referred to in the Chapter on MARSHALLING, Vol. II., pp. 77-79).

POINTS OF THE ESCUCHEON.

To facilitate the description, or, as it is technically

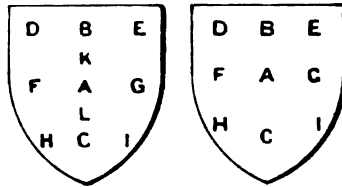


FIG. 21.

FIG. 22.

called, "blazoning" of arms, the surface or "field" of the escucheon has been mapped out into nine, or sometimes (and more conveniently), into eleven points, represented in the woodcuts above, each point being known by its special name.

ENGLISH.

FRENCH.

A. Fess point, . . .	le centre (abîme); "en cœur."
B. Middle chief, . . .	le point du chef.
C. Middle base, . . .	la pointe de l'écu.
D. Dexter chief, . . .	le canton dextre du chef.
E. Sinister chief, . . .	le canton sénestre du chef.
F. Dexter flank, . . .	le flanc dextre.
G. Sinister flank, . . .	le flanc sénestre.
H. Dexter base, . . .	le canton dextre de la pointe.
I. Sinister base, . . .	le canton sénestre de la pointe.
K. Honour point, . . .	le point d'honneur.
L. Nombri point, . . .	le nombril de l'écu.

It will be observed that the dexter and sinister sides of the shield are so called from their position in relation

to the right or left side of the supposed bearer of the shield, and not to the eye of the spectator. D B E is the chief of the shield ; H C I, its base ; D F H the dexter flank ; E G I, the sinister flank ; and in each case the centre letter marks the " point " of that particular region.

TINCTURES.

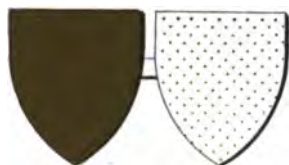
Armorial insignia consist for the most part of one or more objects called " charges," depicted on a *field*, *i.e.* on the escutcheon which represents the knightly shield, and whose points have been already explained. One coat of arms differs from another, not by the differences of the charges only, but by differences of tincture, both in the charges and in the field. But there are coats which consist of a field only, a single metal, tincture, or fur being alone employed. The field may be of one, or of more than one tincture, divided by the partition lines hereafter to be explained, which are represented on p. 85. The tinctures used in British Heraldry are nine in number ; and comprise two metals, five colours, and two furs. Of these furs there are several variations to be noted presently.

The metals are *Or*, that is gold, Plate III., fig. 1 ; and *Argent*, that is silver, fig. 2 ; these are often represented by the colours yellow and white ; but the actual metals are to be preferred.

The colours are red, known as *gules* ; blue, known as *azure* ; black, as *sable* ; green, as *vert* ; purple, as *purpure*. The French equivalents are, *de gueules*, *d'azur*, *de sable*, *de sinople*, *de purpure*.

Besides these are two other colours mentioned in old heraldic treatises—orange, known as *tenny* or *tenné*, and blood-colour, termed *sanguine*. These last occur so rarely in British Heraldry as to be scarcely worthy of enumeration with the other five. They were intended

PLATE III.



1. Or.



2. Argent.



3. Gules.



4. Azure.



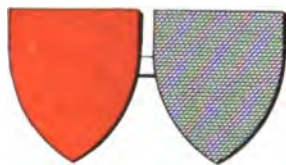
5. Sable.



6. Vert.



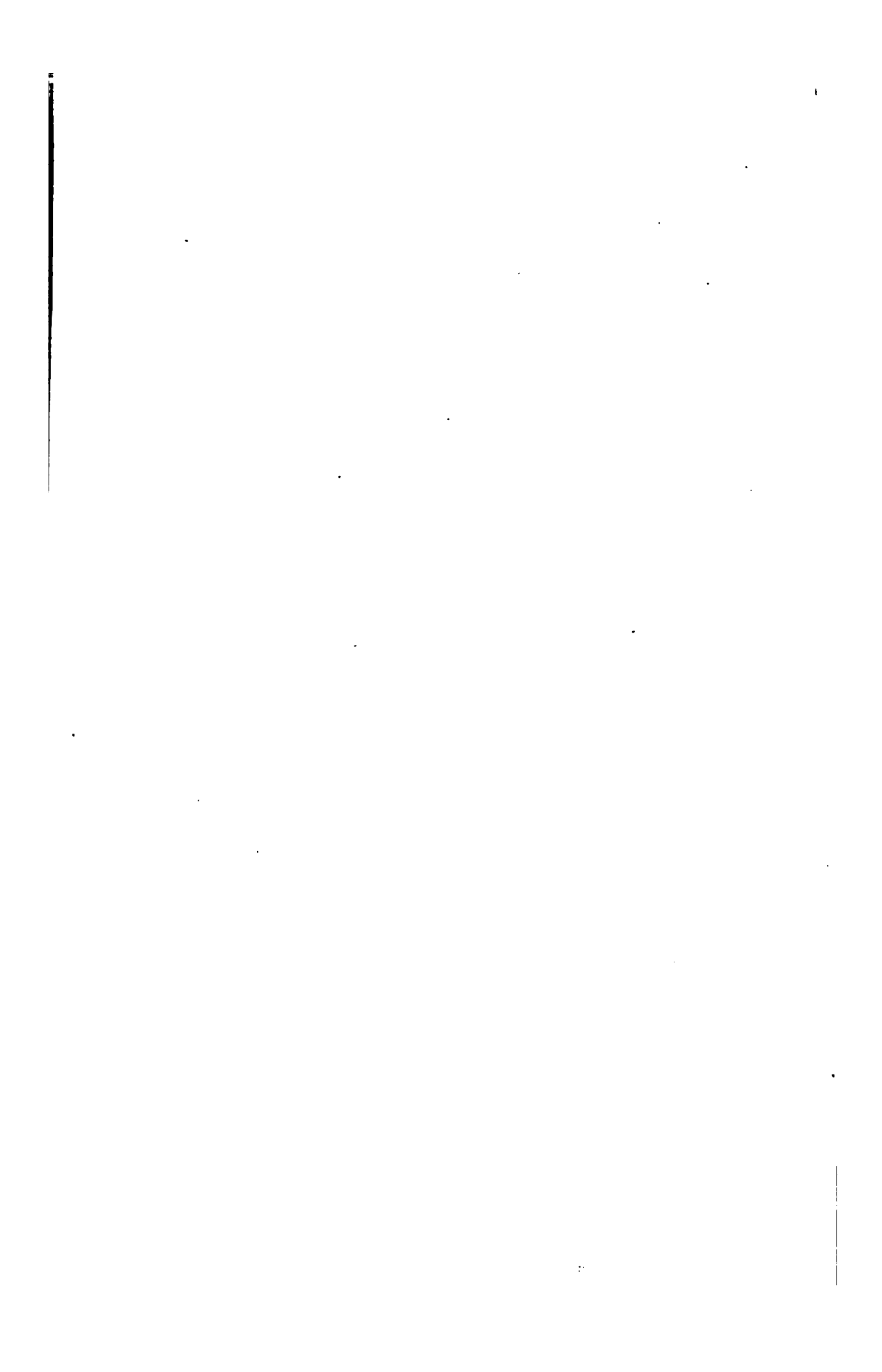
7. Purpure.



8. Tenny.



9. Sanguine.



by the old heralds to be used in the system of "abatements" which they had invented. Practically these abatements ("*Sottises anglaises*" is the severe, but not unjust estimate of the learned French writer on blazon, le Père MENÊTRIER) were never in use, and the colours were, therefore, not needed. *Sanguine, a lion rampant argent*, is the coat attributed to WYMBISH, in *Harl. MS.* 6829, p. 57. There is, also, in the Lyon Register, one instance of the use of *sanguine* as the tincture employed in an honourable coat. The arms of the family of CLAYHILLS of Invergowrie, are:—*Per bend sanguine and vert, two greyhounds courant bendways argent*. It is at least *possible* that this coat was intended to "cant" on the name of the bearers; the *sanguine* or brick colour, in combination with the green field, may have been thought by some brilliant genius quite a fit hieroglyphic for clay-hills. I have also met with a few foreign instances of the use of *tenné*; the Prussian Counts of BOSE bear as their first quarter, *Azure, a Latin cross patée-alésée tenny*.

Besides the metals, tinctures, and furs which have been already described, other tinctures are occasionally found in the Heraldry of Continental nations; but are of such rarity as that they may be counted among the curiosities of Blazon. That of which I have collected most instances is *Cendrée*, or ash colour; which is borne by the Bavarian family of ASCHAU as its *armes parlantes*:—*Cendrée, a mount of three coupeaux in base, or*.

Brunâtre, a brown colour, is even more rare as a tincture of the field; the MIEROSZEWSKY, in Silesia, bear: *de Brunâtre, a cross-patée argent, supporting a raven rising sable, and holding in its beak a horse-shoe proper, its points towards the chief*.

Bleu-céleste, or *bleu du ciel*, a lighter shade of azure, appears occasionally, apart from what we may term "landscape coats." The Florentine CINTI (now CINI),

bear a coat which would be numbered among the *armes fausses*, or à enquerir: *Per pale azure and bleu-celeste, an estoile counter-changed.*

Amaranth, or *Columbine*, is the field of a coat which was granted to a Bohemian knight in 1701.

The use of the term "*proper*" of course covers every shade which can be found in an artist's palette; it is indicated in German *haclures* by indented lines in the direction of *purpure*. *Eisen-farbe* seems to have an independent existence in some modern coats.

Carnation is the technical French term for the colour of naked flesh, and is often employed in blazon.

Of the regular tinctures *purpure* is much less used in British armory than any other. In France heralds disputed as to whether it was a separate tincture at all. The lion of LEON is often blazoned *purpure*, but was not intended to be of a tincture distinct from *gules*. (See my paper in *Notes and Queries*, 3rd Series, vol. i., p. 471.)

With regard to the tincture *sable* it must be noticed that the modern idea (traceable to a French writer of no great authority) that it may be counted as a fur, and so used indifferently with metal or colour, is a mere fad without any solid foundation. There is, of course, a fur of the name in common use; but this *sable* of commerce has not the smallest connection with the heraldic tincture, and indeed the two words are etymologically of entirely different derivation.

The old armorists covered their ignorance of the history of the subject on which they wrote, and filled their treatises, by assigning to each metal and colour special attributes, varying according to their combinations with others. Into these absurdities we need not enter; they were quite incompatible with the long prevalent system of differencing the coats of members of the same family by change of tincture; and as a matter of fact at no time, and in no country, were the moral qualities of

the bearer indicated by the tinctures or charges of the shield. Tinctures which were supposed appropriate to represent the moral qualities of one member of a family would obviously often have been quite inappropriate to indicate those of his brothers, or of his sons. Still, an idea prevails that one colour or metal is more honourable than another, as gold is a more precious metal than silver; and the colours have usually been ranked in the order in which they are here placed. *Gules* and *azure* have each the first place assigned to them by various heralds, on the ground that the tinctures of the arms of the Sovereign must be the most honourable. According to this reasoning *azure* would hold the first place in France, and *gules* in England. (Cf. Vol. II., p. 13.)

FURS.—The only furs in use in the early days of heraldry were *ermine* and *vair*. The former, of white with black spots of special shape, was supposed to represent the white skin and the black tail of the animal so called. *Ermine* is often thus represented, as was originally always the case, by a white field with black spots. But in the Middle Ages the field was often of silver (*argent*) as on the Stall Plates of the Knights of the Garter in St. George's Chapel at Windsor. (See Mr HOPE's paper on these, read before the Society of Antiquaries of London; *Archæologia*, vol. li.) *Ermines*, *Erminois*, and *Pean*, are really only variations of *ermine*, and have no more right to be separately enumerated as furs than have the varieties of *ermine* and *vair* hereafter to be noticed. A black fur with white spots, the reverse of *ermine*, is known as *ermine* (in French, *contre-hermine*). In *erminois* the fur is gold colour with black spots, or tails; *Pean* is the reverse, black with gold spots. These latter are not known by a special name in foreign heraldry, but the field is said to be of such or such a colour *semé d'hermines*. Thus, *erminois* would be in French blazon;—*d'Or, semé d'hermines de sable*; *Pean* would be *de Sable,*

semé d'hermines d'or. Other variations are noted further on in this Chapter ; and *see* Plate IV.

Vair represents the fur of a species of squirrel, much used for lining cloaks and mantles according to the sumptuary laws of olden times. Of this use there are abundant contemporary examples still existing. In the fresco paintings outside the basilica of San Lorenzo fuori le Mure at Rome, a royal personage is frequently represented who wears a mantle the lining and tippet of which are of *vair* in its early conventional *undy* form, and her cap is similarly edged. In the north aisle of the Church of the Ara Coeli an incised stone bears the effigy of a Canon who wears a *cappa clausa* with a lining and tippet of *vair* in the later conventional form of heater-shaped escucheons. (With this we may compare the lining of the amesses of the Canons at Verona as given from their grave-stones in Plate V. of my recent work on *Ecclesiastical Heraldry*.) The slipper of Cinderella in the well-known fairy tale was originally of the fur *vair*, transformed in course of time into *verre*, glass. The old *vair*-lined cloak is well shown in a picture of the fourteenth century in the corridor of the Uffizi gallery at Florence (No. 35) which represents ST. MARTIN dividing his cloak with the beggar. *Vair* in its modern heraldic form appears very distinctly in the linings of the mantles in which PERRENELLE DE MAUBUISSON (1247) and YOLANDE DE BRETAGNE (1259) are represented on their seals (DEMAI, *Le Costume d'après les Sceaux*, figs. 42, 43). The variations of this fur are treated later at p. 77.

Drawings, engravings, and sculptures in which colour was unattainable, laboured under the disadvantage of giving very imperfect information regarding the coats which they were designed to represent ; and in the seventeenth century it first occurred to heralds that by an arrangement of lines and points, it might be possible,

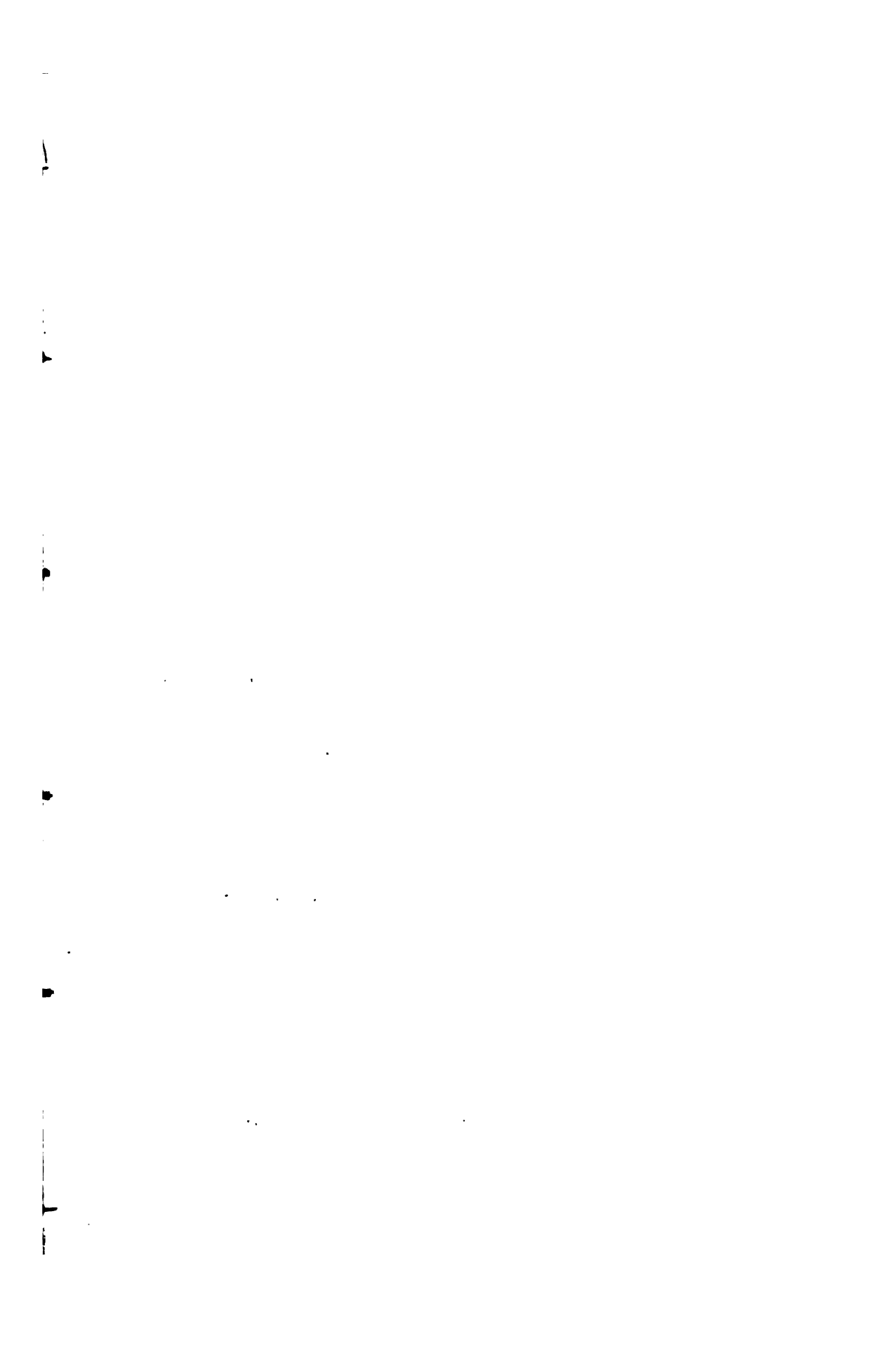


PLATE IV.



1. Ermine.



2. Ermines.



3. Krminoia.



4. Pean.



5. Vair.
(Ancient.)



6. Vair.



7. Countervair.



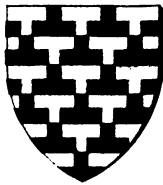
8. Vair in pale.



9. Vair undy.



10. Vairy gules and or.



11. Potent.



12. Fur au naturel.

even without the use of colour, to indicate heraldic tinctures in sculpture or engraving.

There has been much controversy as to the person to whom the credit of this useful invention should be ascribed. The claims put forth for VULSON DE LA COLOMBIÈRE, PETRA-SANCTA, and others have been loudly advocated. But in the invaluable *Notes and Queries* (3rd Series, viii., 160) Mr WEALE pointed out the fact that on an Armorial Chart of the Duchy of Brabant, published at Louvain in 1600, by JO. BAPTISTA LANGRIUS, the tinctures are indicated in exact accordance with the system employed by VULSON and PETRA SANCTA nearly forty years later, and twenty-three before FRANCQUART (to whom in the first edition of this book I attributed the honour) had published his work. An oval figure on the title page is divided into compartments with an explanation of the system. It was succeeded by those of FRANCQUART, in Belgium, *c.* 1623; BUTKENS, 1626; LOBKOWITZ, 1639; GELENIUS; and DE ROUCK, 1645; but all these systems differed from each other, and were for a time the cause of confusion, and not of order. Eventually, however, the system of PETRA SANCTA superseded all the others, and has remained in use up to the present time.

By it, *Or* is represented in engravings by dots; *argent* is left plain; *gules* is denoted by perpendicular; *azure* by horizontal lines; *sable* by the conjunction of both. *Vert* is indicated by diagonal lines from the dexter to the sinister; *purpure* by diagonal lines from the sinister to the dexter.

By the side of each metal and colour in Plate III. is placed its representation by lines and points.

Another device for indicating the tinctures in engravings and sketches was that called "tricking;" in it letters and abbreviations were used to mark the tinctures, and a numeral the repetition of a charge. The arms

in SIEBMACHER'S *Wappenbuch*, Nürnberg (1st edition in 1605, later edition 1734), have the tinctures thus indicated, as have those in MAGNENEY'S *Recueil des Armes*; Paris, 1633.

One of the absurd pedantries affected by English armorialists was the substitution of planets for the ordinary names of the tinctures in the blazons of Sovereign Princes; and of precious stones in those of peers. As this mode of blazoning, though now happily discarded, was adhered to by writers as late in date as GUILLIM, it is needful to give here the respective synonyms of the different metals and colours.

TINCTURES.	PRINCES.	PEERS.
Or.	Sol.	Topaz.
Argent.	Luna.	Pearl.
Gules.	Mars.	Ruby.
Azure.	Jupiter.	Sapphire.
Sablé.	Saturn.	Diamond.
Vert.	Venus.	Emerald.
Purple.	Mercury.	Amethyst.
Sanguine.	Dragon's head.	Jacinth.
Tenné.	Dragon's tail.	Sardonyx.

Coats which consist only of a field (a single metal, tincture, or fur being alone employed) are comparatively rarely met with, though in foreign heraldry their frequency has been much underrated by previous writers; and there is a very large number of coats, in which the field is simply divided by partition lines into surfaces of two or more colours without the addition of any charge. Many of these simple coats are of great antiquity.

FIELDS OF A SINGLE METAL, TINCTURE, OR FUR.

I have been able to collect examples in which each of the heraldic tinctures, furs, and metals has been used as the sole bearing of the shield. A plain golden coat (*d'Or plein*) is borne in France by the families of BISE, BORDEAUX, DE PUY-PAULIN, and PAERNON; in Spain by MENESEZ of Andalusia; in Germany and Switzerland by BOSSENSTEIN (if we may credit SIEBMACHER, *Wappenbuch*, iii., 118; *Or, an eagle displayed gules*, being the more usual coat); and by VON LAHR of Rhenish Prussia. It is also the coat of the Italian family of BANDINELLI, to which Pope ALEXANDER III. belonged. In this case (as upon his monument in the church of St. John Lateran at Rome) I have noticed that the plain gold field is diapered. Other coats hereafter blazoned were similarly treated.

D'Argent plein:—The plain silver shield which we have been accustomed to think of as an *écu d'attente*, borne by the youthful esquire who had as yet performed no deeds of valour entitling him to the knightly rank and emblazoned shield, turns out to be the ordinary bearing of the French families of MAIGRET, or MEGRET; of BOCQUET, or BOQUET; of PELLEZAY; and of the Polish ZGRAIA. The city of ELVAS in Portugal also bears an uncharged silver shield (*Nobiliarchia Portuguesa*, p. 351).

The plain coat of *Azure* (*d'Azur plein*) is attributed to BERINGTON of Chester, in HARL. MS., 1535; to DE LA BARGE DE VILLE, in Lorraine; to FIZEAUX of France and Holland; to the Swiss family of MAIENTHAL; and to the CONTRIZAKIS of Greece.

Plain *Gules* (*de Gueules plein*) occurs more frequently; it is the well-known coat of the house of D'ALBRET, of the Kings of NAVARRE; and of the Ducs de NARBONNE.

It was borne as a canting coat by BONVINO, and by the Florentine ROSSI, and RUBEI; by the French SARRANTE; DU VIVIER DE LANSAC; and the MARCHANDS of Liège. The FORTUNATI of Trieste (possibly as a canting reminiscence of "*rouge et noir*"?), and the German Counts von HERTENSTEIN, XIMENEZ in Spain, and CZERWNIA of Poland, all bore *de Gueules plein*.

There is another use of a plain red shield which must not be omitted. In the full quartered coat of some high sovereign princes of Germany—SAXONY (duchies), BRANDENBURG (PRUSSIA), BAVARIA, ANHALT—appears a plain red quartering; this is known as the *Blut-Fahne*, or *Regalien* quarter, and is considered to indicate the possession of royal prerogatives. It usually occupies the base of the shield, and is often diapered. It probably indicates that the holders of these fiefs received personal investiture from the hands of the Emperor himself by the latter placing in their hands a red banner, the *Blut Fahne*, for their *Fahnen Lehen*. Describing the arms of the Dukes of WÜRTEMBERG, PRAUN, in his treatise *von des Adels Heerschilden*, § 17, says of the *Regalien* quarter—"Vexillum Imperii militare dess Reich et Blut Fahnen bedeutend, das Recht über das Blut zurichten, womit alle Fürsten belehnet werden."

The sombre *sable* shield (*de Sable plein*) is borne, not only by the "unknown knight" of the mediæval tales of chivalry, but by the families of DESGABETS D'OMBALE, and by a branch of the Norman and English house of GOURNAY.

The French families of BARBOTTE, PUPELLIN, and TRIBLE, all bear *de Sinople plein*; and even the comparatively rarely used tincture *Purpure* is also the plain coat of the French AUBERTS.

There is probably no subject on which so many books

have been and continue to be published with so little original research as Heraldry ; and I may be allowed to express a hope that the list above given, which is much fuller than any which has appeared in preceding Heraldic treatises, may be useful as saving future freebooting compilers from repeating nonsense as to coats of a single metal or colour being "almost unknown." If to the forty, or thereby, coats of plain metal or colour given above there be added the many coats in which a single fur (*ermine* or *vair*, with their variations) is the sole charge, there will be I dare to say at least a hundred examples of a use which is certainly infrequent but which is not of such extreme rarity as is often ignorantly asserted. Even NISBET (*System of Heraldry*, 1816, vol. i., pp. 16 and 169) lays "it down as a principle that a shield of one of the foresaid tinctures only, without any figure, cannot be called a coat of arms, or an armorial bearing, no more than a red coat or a black hat, arms!" A parallel, but even worse case, is that of "*armes fausses*." (See Appendix G, Vol. II.)

Furs are generally found combined with colours ; their use with metals is rather exceptional, and "fur upon fur" has been stigmatised as being as bad heraldry as colour on colour. Nevertheless there are many examples :— SYMONDS bears: *Or, a canton ermine* ; DANNETT, *Ermines, a canton ermine* ; WILLINGHAM, *Ermine, a chevron ermines* ; TESTART of France, *Quarterly, ermine and vair*. *Ermine, a cinquefoil ermines*, is the coat of DOWER. Other examples are given below.

ERMINE *plain* (*d'Hermine*) is not, I think, the coat of any family of Great Britain or Ireland. It was borne on the Continent by the Dukes of BRITTANY, and by the families of LE BRET, COIGNE, GUILLAUD, PIERREFORT, ST. MARTIN, QUINSON, etc.

Ermines plain (*Contre-hermine*) is borne in France by LAVAL, ROUX, MAUBLANC, and ROUSSELET.

Of the use of *Erminois* (*d'Or semé de mouchetures d'hermine de sable*), without a charge, I only remember one instance, that of VAN DER EZE of Guelders. It is also infrequent as a field bearing a charge. *Erminois, three leopard's heads guardant sable collared or*, is borne by MEGGOTT. *Erminois, on a pile sable, a gauntlet or, lined gules*, is the coat of HANCOCK.

Other foreign variations are: *Azure, semé of ermine spots argent, over all an eagle displayed or, armed gules*, which is the coat of ROUX.

Gules, semé of ermine spots or, are the arms of VAN LEEFVELT.

Gules, semé of ermine spots argent, with a fleur-de-lis of the same, are those of BEUVILLE; the same, but with the charges *or*, is borne for CHILLY.

Azure, semé of ermine spots or, over all a lion argent, is the coat of SCHLEIDEN, in Prussia.

Besides these variations of tincture ermine spots are not unfrequently borne as distinct charges, thus:—

Argent, a single spot of ermine (d'Argent, à une moucheture d'hermine) is borne by the families of BOEUVRES, BOIS, DRUAYS, etc.

Argent, three ermine spots sable, is used by FIRMAS, LA BARTELLE-LA MOIGNON, and the Barons DUROY; *d'Argent, au chevron d'azur, accompagné de trois mouchetures d'hermine de sable*, are the arms of COLLONGUE; *Argent, a fess gules between three ermine spots sable*, is the coat of KILVINGTON. LE RÉVÉREND DU MESNIL bears: *Ecartelé, aux 1 and 4; de Sinople, à trois mouchetures d'hermine d'or; aux 2 and 3; de Gueules. (Vert, three ermine spots or; quartering Gules plain.)*

Gules, six ermine spots or, is the coat of BAYSSE.

PEAN is not very frequently used. *Ermine, a cross pean*, is the coat of BRIDGES; and *Lozengy argent and pean*, that of CROFTS. *Pean* occurs as the field of the arms of DOTTIN, charged with *two lions*

passant in pale, per pale or and argent. Pean, a cross quarter-pierced erminois, is borne by GROIN of Norfolk.

ERMINITES is a rare variation of ermine, from which it only differs by the addition of a red hair on each side of the tail. I only know of one example; GLOVER is said to bear: *Sable, a fess erminites between three crescents argent.*

VAIR is usually represented as composed of alternate cups, or panes, of argent and azure, arranged in horizontal rows (as in Plate IV., fig. 6). In early Heraldry the panes were formed by undulating lines, as in Plate IV., fig. 5, and *Vair* is usually thus represented in our early *Rolls of Arms*. It is usual to describe this form as *Vair ancien*. (The *Vair* in the *Wappenrolle von Zürich* of the fourteenth century, is thus drawn. See also the armorial tombstone of SCHEPPERMAN in 1357 . . . *a saltire vair*. Engraved in HEFNER ALTENECK, vol. iii.)

This form is still occasionally met with in foreign heraldry, where it is emblazoned as *Vair ondé*, or *Vair ancien*. The family of MARGENS in Spain bears: *Vair ondé, on a bend gules three griffons or*; and TARRAGONE of Spain: *Vairé ondé, or and gules*. In a later form of vair each pane of azure was shield of heater shape (*ante* p. 63). The modern form of *Vair undy* is shown on Plate IV., fig. 9.

In modern times the white panes are generally depicted as of silver, not (as they should be) of white fur. The verbal blazon nearly always commences with the metal, but in the arrangement of the panes there is a difference between Continental and English usage. In the former the white panes are generally (and I think correctly) represented as forming the first, or upper, line; in British Heraldry the reverse is often the case. The *Vair* of Heraldry, as of commerce, was formerly of

three sizes, and the distinction is continued in foreign armory. The middle, or ordinary size, is known as *Vair*; a smaller size as *Menu-vair* (whence our word miniver); the largest as *Beffroi*, a term derived from the bell-shaped cups, or panes. In French armory, *Beffroi* should consist of three horizontal rows; *Vair*, of four; *Menu-vair*, of six; this rule is not strictly observed, but in French blazon if the rows are more than four it is usual to specify the number; thus VARROUX bears: *de Vair de cinq traits*. In ancient seals in England the number of rows varies considerably. On the seal of ROBERT DE FERRERS, Earl of DERBY (1254-1278) the vairé is of no less than fourteen rows (*Cat. of Seals in Brit. Mus.*, No. 5908). *Menu-vair* is still the blazon of some families; BANVILLE DE TRUTEMNE bears: *de Menuvair de six tires*; the Barons van HOUTHEM bore: *de Menu-vair, au franc quartier de gueules chargé de trois maillets d'or*.

In British armory *Vair* is only of one size, but from the bell-shaped cups or panes the English families of BELSCHES and BELCHER use *Vair* as part of their arms (*Paly of six or and gules, a chief vair*). The great family of the Ducs de BEAUFFREMONT in France use: *Vairé d'or et de gueules*, for a like reason.

When the *Vair* is so arranged that, in two horizontal rows taken together, either the points or the bases of two panes of the same tincture are in apposition, the fur is known as COUNTER VAIR (*Contre Vair*), Plate IV., fig. 7. M. GOURDON DE GENOUILLAC in his work on *l'Art Héraldique*, Paris, 1890, tells us at p. 17, "Le vair est bleu et blanc, le contrevoir blanc et bleu," a definition quite inadequate and misleading. *Vairé contre vairé, de sable et d'argent*, is the coat of VAI in Tuscany. Another variation, but so infrequent that I know of no examples in England, is known as VAIR IN PALE (*Vair*

appointé, or *Vair en pal*; but if of other colours than the usual ones *Vairé en pal*). In this all panes of the same colour are arranged in vertical, or palar, rows (Plate IV., fig. 8). VAIR IN BEND (or in bend-sinister) is occasionally met with in foreign coats; thus MIGNIA-NELLI in Italy bears: *Vairé de six pièces d'or et d'azur en bande*; while *Vairé en barre* (that is, in bend-sinister) *d'or et de sable*, is the coat of PICHON of Geneva.

POTENT, and its less common variant COUNTER POTENT, are usually ranked in British Heraldic works as separate furs. This has arisen from the writers being ignorant that in early times *Vair* was frequently depicted in the form now known as *Potent*. (By many heraldic writers *Potent* is styled *Potent-counter-potent*; but in my opinion tautologically. When drawn in the ordinary way, as in Plate IV., fig. 11, *Potent* alone suffices.) An example of *Vair* in the form now known as *Potent* (or, as above, *Potent-counter-potent*) is afforded by the seal of JEANNE DE FLANDRE, wife of ENGUER-RAND IV. DE COUCY; here the well-known arms of COUCY, *Barry of six vair and gules*, are depicted as if the bars of *vair* were composed of a row of *potent*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 112.) In the *Roll of Arms of the time of EDWARD I.* the *Vair* resembles *Potent* (-counter-potent), which Dr PERCEVAL erroneously terms an "invention of later date." (See *Archæologia*, xxxix., p. 390.) In the *First Nobility Roll*, of the year 1297, the arms of No. 8, ROBERT DE BRUIS, Baron of Brecknock, are: *Barry of six, Vairé ermine and gules, and azure*. Here the *vair* is *potent*; so is it also in No. 19, where the coat of INGELRAM DE GHISNES, or GYNES, is *Gules, a chief vair*. The same coat is thus drawn in the *Second Nobility Roll*, in 1299, No. 57.

POTENT (-counter-potent) does not occur with

any frequency in modern British armory. Like its original *Vair*, it is always of *argent* and *azure*, unless other tinctures are specified in the blazon. AMES bears it of *gules* and *argent* with a *chevron* or over all.

A considerable number of British and foreign families bear *Vair* only; such are VARANO, Dukes de CAMERINO; VAIRE, and VAIRIÈRE, in France; VERET, in Switzerland; GOUVIS, (Brittany); DE VERA, in Spain; LOHÉAC (Brittany); and VARENCHON (Savoy). *Counter-vair* is borne by LOFFREDO of Naples; by BOUCHAGE, and BROTON, of France

When the panes of *Vair* are not of *argent* and *azure* but of different tinctures the fur is known as *Verry*, *vairy*, or *vairé* of such colours, as in the arms of DE BEAUFFREMONT, and MIGNIANELLI, given above, p. 79. In England *Vairé Or and gules*, is the canting coat of FERRERS, Earls of Derby; and by connection with them, *Vairé gules and ermine*, was borne by GRESLEY; and *Vairé argent and sable*, by MEYNELL. Nicholls however says (*Herald and Genealogist*, iii., 14) that MEYNELL bore this coat as heir of DE LA WARDE (See *Roll of Edward III.*). Abroad: *Vairy or and azure*, was the coat of the Counts of GUINES; of BONNIÈRES, Ducs de GUINES; and of ROCHEFORT (*Salle des Croisés*). *Vairé d'argent et de pourpre*, is borne by GRUTEL; *Vairé de sinople et d'argent*, by PAVIE in France.

Two curious forms of *Vair* occasionally met with in Italian and French coats are known as *Plumeté* and *Papelonné*.

In PLUMÉTÉ the field is apparently covered with feathers. *Plumeté d'argent et d'azur*, is the coat of CEBÀ (note that these are the tinctures of *Vair*). SOLDONIERI of Udine, *Plumeté au naturel* (but the SOLDANIERI of Florence bore: *Vairé, argent and sable* with a *bordure*

chequy or and azure), TENREMONDE of Brabant: *Plumeté or and sable*. (Plate IX., fig. 7.) In the arms of the SCALTENIGHI of Padua, *Gules, a bend plumeté argent*; and of the GIOLFINI, CATANEI, and NUVOLONI of Verona, each feather of the *plumeté* is said to be charged with an ermine spot sable. Perhaps the most curious and instructive set of examples is afforded by the arms of the families of BENZONI. Those of Cremona bear: *Vair, on a chief azure, a lion passant-gardant or*. Those of Milan, *Per fess, (a) Or a dog passant sable, (b) Plumeté, argent, each feather charged with an ermine spot sable (!)* Those of Rovigo, *Argent, papelonné sable, on a chief or, a lion passant-gardant of the second*. Those of Venice, *Per fess: (a) Azure, a greyhound courant argent; (b) Plumeté argent, each feather charged with an ermine spot sable*. (Another Venetian variety is *Ermine, on a chief or, a lion passant gardant sable*.) Most curious of all is the form which the coat takes at Rome: *Argent, three pallets between sixteen crescents sable ranged in four pales; on a chief or, a greyhound courant sable collared gold*. Anyone who will be at the trouble to draw these examples will see that all are simply variations of the coat of the Cremona family.

In PAPELONNÉ the field is covered with what appear to be scales; the heraldic term is derived from a supposed resemblance of these scales to the wings of butterflies. This bearing is used more frequently than *plumeté*, and I have collected a good many French and Italian examples, of which a few are here blazoned. Plate IX., fig. 6 is the coat of MONTI, *Gules, papelonné argent*. DONZEL at Besançon bears: *Papelonné d'or et de sable*. (It is worthy of note that DONZÉ of Lorraine used: *Gules, three bars wavy or*. The two families, in fact, both bore variations of *Vair*, or *Vairé*.) The FRANCONIS of Lausanne are said to bear: *de Gueules, papelonné d'argent, on a chief of the last a rose of the first*, but

the coat is otherwise blazoned : *Vairé gules and or*, etc. The coat of ARQUINVILLIERS, or HARGENVILLERS, in Picardy is : *d'Hermine, papelonné de gueules* (not being understood, this has been blazoned "*semé of caltraps*"). So also the coat of CHEMILLÉ appears in French books of Blazon indifferently as : *d'Or, papelonné de gueules* ; and *d'Or, semé de chaussetrapes de gueules*. GUETTEVILLE DE GUÉNONVILLE is said to bear : *d'Argent, semé de chaussetrapes de sable*, which I believe to be simply, *d'Argent, papelonné de sable*. The BARISONI of Padua bear : *Or, a bend of scales bendways argent, on each scale an ermine spot sable, the bend bordered sable* ; this again is only a roundabout way of saying, *Or, a bend argent, bordered and papelonné sable*.

THE ALBERICI of Bologna bear : *Papelonné of seven rows, four of argent, three of or* ; but the ALBERGHI of the same city, *Papelonné of six rows, three of argent, as many of gules*. The connection with *vairé* is much clearer in the latter than in the former. CAMBI (called FIGLIAMBUCHI), at Florence, carried *d'Argent, papelonné de gueules* ; MONTI of Florence and Sicily, and RONQUERROLES of France, the reverse. In the *Armorial du Héraut Berry* (No. 385, p. 93), RONQUEROLLES is said to bear *d'Argent, semé de croisants de gueules* !

No one who is familiar with the licence given to themselves by armorial painters and sculptors in Italy, who were often quite ignorant of the meaning of the blazons they depicted, will doubt for a moment the statement that *Plumeté* and *Papelonné* are simply ill-drawn *Vair*. I saw recently in the Church of Sta. Maria Novella, in Florence, a curious example of the licence referred to ; in it a shield of the year 1430 has each pane of *vair* carved to represent the flower of the *campanula*.

As to mistakes arising from ill-drawn *vair* a

curious illustration of the fact is to be found in the arms of DE LA FAYETTE; these were originally:—*Gules, a bend or, and a bordure vair* (see the *Armorial du Héraut Berry*, p. 82, No. 251). In modern times the bordure has been converted into *d'Argent, semé de cœurs!*

The seal of MICHAEL DE CANTELU, *circa* 1200, is an ancient example in which *Vair* is represented in the manner now known as *Papelonné*. (ELLIS, *Antiquities of Heraldry*, plate xvii. taken from *Archæologia Cantiana*, vi., 216.)

Besides the conventional representations of the fur of animals, their actual fur, or skin, is occasionally found represented in the wide range of Continental armory, though such examples are of the greatest rarity. (Plate IV., fig. 12.)

One of the most interesting of these examples is afforded by the arms of BREGENZ. In the fourteenth century MS. the *Wappenrolle von Zürich*, No. 127, the coat is evidently *Vair, a pale ermine*, both being *au naturel*; but in a modern German blazon of the Austrian arms it is said that the quarter "enthält im blauen, mit einem goldenen Gitter bedeckten Felde einen Pfahl von Hermelin mit drei übereinander stehenden schwarzen Hermelinflammen — wegen der Graffschaft Bregenz." (SCHMIDT, *Die Wappen aller Fürsten und Staaten*, 1869.) This writer was evidently ignorant of the fact that the whole bearings are of fur.

The arms of SECKAU are *Gules, a chief of fur au naturel*.

In SIEBMACHER'S *Wappenbuch*, ii., plate 44, the coat of STÖRCK VON PLANCKENBERG in Styria is, *Fur au naturel, a pale gules*. This is almost *papelonné* in appearance. The Counts of NEUBURG bear: *Per fess gules and fur au naturel*. The Franconian family of JARSDORFF bears: *Quarterly, 1 and 4. Fur au naturel* in the form of

scales (vair-shaped pieces); 2 and 3. *Gules plain*. *Vert, an ox skin stretched out, paleways proper* is the coat of DE LA NAYE of Liège; and SCHEURLER of the Hague bears *Gules*, a similar skin *or* (sometimes, but mistakenly, blazoned an *escucheon or*).

Furs are common in the armory of England, Normandy, and naturally in Brittany, *Ermine plain* being the arms of the ancient Sovereigns of that land. Contrary to ordinary expectation the furs are not used with any frequency in the arms of the more northern nations of Europe; on the contrary, they are there seldom met with. For example, I do not remember a single instance in the Heraldry of Poland, while on the other hand they are frequently found in the blazons of Spain and Italy.

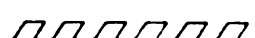
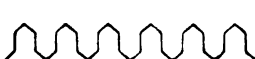
PARTED COATS, ETC.

Having now seen what colours and furs are employed in armory, the next matter which requires our consideration is the division of the shield by partition lines. Under this subject there falls to be considered:—

1. *The Species of Partition Line*; which is either (a) straight; or (b) composed of curves, or indentations.
2. *The Mode of Partition, i.e.*, the various directions in which the field is divided by these partition lines. The chief forms of these lines are given in the accompanying cut, and it will be shown later by examples (Chapter V.) that these lines have a further use as the boundaries of the class of charges which are known as the Ordinaries (*see* p. 112). The straight line is of course that most commonly employed, but of the other forms of line, *engrailed*, *indented*, and *wavy*, are the most in use, as well as the oldest; the others, the last four of which are seldom seen, belong to the later

developments of armory. (*See* the Glossary of English Terms, *infra*.)

I.

- ENGRAILED. Fig. 23. 
- EMBATTLED. Fig. 24. 
- INDENTED. Fig. 25. 
- INVECKED. Fig. 26. 
- WAVY, or UNDY. Fig. 27. 
- NEBULY. Fig. 28. 
- DANCETTY. Fig. 29. 
- RAGULY. Fig. 30. 
- POTENTÉ. Fig. 31. 
- DOVETAILED. FIG. 32. 
- UNDY. Fig. 33. 

PARTITION LINES.

PARTITION LINES.

ENGRAILED (*engrélé*); this line is formed by a row of small semi-circles, or concave indentations, the points being turned outwards. (The French use the term *échancré* to denote a larger form of engrailure consisting of only three or four concave indentations.) (Fig. 23.)

EMBATTLED; having the form of rectangular embattle-

ments. For this term the French have two equivalents ; *crénelé* and *bretessé*. (Fig. 24).

INDENTED (*dentelé, danché, denché, or endenté*) with regular indentations like the teeth of a saw. (Fig. 25.)

INVECKED (*cannelé*) is the converse of *engrailed*, the only difference being that the convex part of the indentation is turned outwards. (Fig. 26.)

This line is not nearly so commonly used in English armory as the converse one, though it has been used in some modern grants ; but it is not so infrequent in Scottish coats.

WAVY, UNDY ; (*ondé*) formed by a wavy line. (Fig. 27.)

NEBULY (*nebulée, or nuagé*). The wavy conventional representation of clouds has been rather frequently used in modern grants. (The old *nebuly* was like the second line of No. 5. In French this is known as *enté*.) (Fig. 28.)

DANCETTY (*vivré*). This is similar in character to *indented*, but there is a real distinction between them as the teeth in *dancetty* are much broader, much less acute, and are usually not more than three in number. BOUTELL (in his *Heraldry, Historical and Popular*, p. 80), indeed says : "*Dancettée* :—deeply indented," but this definition is not in accord with his cut. (Fig. 29.)

RAGULY (*écoté*), with inclined battlements or crenelures ; now regular in form but originally suggestive of the trunk of a tree from which the branches had been lopped off. (Fig. 30.)

Ordinaries, other than the cross and saltire, are not often formed by this line. Exceptionally the coat of KNOTSHULL is : *Azure, gutty d'eau, a chevron raguly between three crescents argent*. In the arms of JESSEL, Baronet, the fess is *raguly*. There is also a modern use of the *raguly* line as a partition in the coat of Sir FREDERICK LEIGH-

TON, Bart., P.R.A.: *Quarterly per fess raguly Or and gules, in the second and third quarters a wyvern of the first* (cf. p. 92).

POTENTÉ (*potence*), in the form of potences, crutches, or of the *panes* in the fur *potent* (Plate IV., fig. 11). (Fig. 31.)

DOVETAILED or BEVILY (*mortaisé*), requires no explanation. (Fig. 32.) NISBET calls it *patée*. It is seldom used as the border line of an ordinary, but BEVERLEY bears: *Argent, a chief bevily vert*.

URDY (*palissé*), is very rarely seen. (Fig. 33.) In French blazon the pieces are taller, like palisades, and there is no indentation at the bottom. NISBET curiously calls this "Champagne."

II.

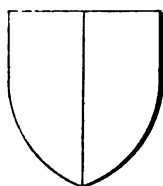


FIG. 34. Per pale.

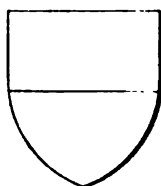


FIG. 35. Per fess.

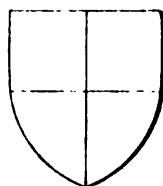


FIG. 36. Quarterly.

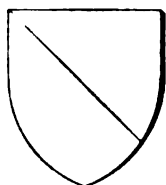


FIG. 37. Per bend.

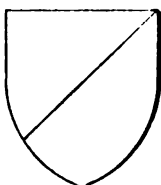


FIG. 38. Per bend-sinister.

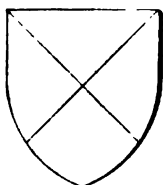


FIG. 39. Per saltire.

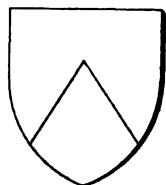


FIG. 40. Per chevron.

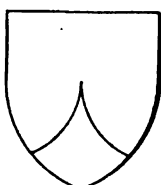


FIG. 41. Enté en point.

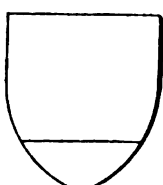


FIG. 42. Champagne.

MODES OF PARTITION; OR DIVISIONS OF THE SHIELD.

THE MODES OF PARTITION.

The modes of partition fall next to be considered, and will be best understood by reference to the examples given. These are taken by preference from the class of uncharged coats whose simplicity is usually an indication of their antiquity. As the nomenclature of this part of the subject is, particularly in English blazon, greatly connected with some of the charges which are known as the ORDINARIES and SUB-ORDINARIES, it is desirable that the student should have such a knowledge of these as may be needful for his understanding of what a *pale*, *bend*, *fess*, *chevron*, etc., are, these will be fully explained in the succeeding chapter, and are set out in the accompanying figures (p. 125).

The simplest forms of partition are those in which the field is divided into two equal parts by a perpendicular, horizontal, or diagonal line. Usually one of these parts is occupied by a metal or fur, the other by a colour; though there are exceptional cases (*vide infra*, p. 89). When the dividing line is perpendicular, the field is said to be *Parted per pale*; or more succinctly, *Per pale*. The French denote this by the one word *Parti*. The tincture first named is that on the dexter side of the shield. The families of WALDEGRAVE (Plate V., fig. 1); the Counts RANTZAU in Denmark; the Principality, formerly Bishopric, of HALBERTSTADT; the Counts VON JULBACH, and ROCKENHAUS in Germany all bear: *Per pale argent and gules*. (*Parti d'argent et de gueules*.) The like coat, but with reversed tinctures, is borne for the Bishopric, now Principality, of HILDESHEIM; by the Barons VON URBACH, anciently AUERBACH; the families of WANGELIN of Mecklenburg, and BONI of Venice. The ancient family of BAILLEUL in France bears: *Parti d'hermine et de gueules*, and the Venetian family of NANI: *Per pale argent and vert*. *Per pale argent and sable* is

PLATE V.



1. Per pale.
(Waldegrave.)



2. Per pale indented.
(Hickman.)



3. Per fess.
(Lomellini.)



4. Per bend embattled.
(Boyle.)



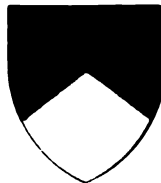
5. Per bend embattled à plomb.
(Scheldorfer.)



6. Per bend sinister.
(Löwel.)



7. Per bend nebulée.
(Wolekenstein.)



8. Per chevron.
(Aston.)



9. Quarterly.
(Stanhope.)



10. Quarterly per fess indented.
(Leighton.)



11. Per pale and saltire
(Waelput.)



12. Per saltire.
(Hartzeheim.)

the coat of the Counts of TRAUN ; *Per pale or and gules* is that of the Barons DORNBERG DE HERTZBERG. *Per pale azure and or* is borne by the Counts VON PLETTENBERG. Exceptional coats are those of the Counts VON WRATISLAW (Bohemia), *Per pale gules and sable* ; and CHANAC, *Parti de gueules et d'azur*. So are those of BONVILLE, *Per pale argent and or* ; and FORTIGUIERRE, *Parti d'or et de vair* (a combination of metal and fur, which is not frequent).

But in view of a theory advanced by some writers that in the infancy of armory the shields first used were painted of a single colour, then by development of two or more, forming parted coats, it is worthy of remark that such coats of partition appear with very great rarity in the collection of ancient armorials depicted in the *Salle des Croisés* at Versailles. There is not, I think, a single example of *per pale*, *per bend*, *per chevron*, or *per saltire*, and there is but one or two of *per fess*. Quarterly, otherwise known as *per cross*, occurs somewhat more frequently.

An examination of the fourteenth century manuscript, known as the *Wappenrolle von Zürich*, affords somewhat similar evidence. Parted coats certainly do appear, but not nearly in such numbers as coats bearing a charge, and certainly not in sufficient numbers to validate the theory referred to above.

The division of the shield may be composed of any of the lines of partition described above, but instances of their use in this manner are much less frequently found abroad than among ourselves. *Per pale indented argent and azure* (Plate V., fig. 2) is the coat of the HICKMANS, Earls of PLYMOUTH ; and *Per pale dancetty argent and gules*, that of AMAURI D'EVREUX, Earl of GLOUCESTER, temp. HENRY III.

When the dividing line is horizontal, the shield is said to be *Parted per fess* (*i.e.* in the direction of the

ordinary called a *fess*). This division, which is not so frequent at home as it is abroad, is known in French blazon by the single word *Coupé*. In Florence, families of the Guelphic faction took *Coupé* coats. The coat of the Venetian families of GIUSTI and TROTTI is, *Per fess or and azure* (*Coupé d'or et d'azur*; or *d'Or, coupé d'azur*). The families of DONATI at Florence; FRANCHI at Genoa; LANFRANCHI at Pisa; POPEL in Bohemia; and the Prussian Duchy, formerly Bishopric, of MADGE-BURG; all bear: *Per fess gules and argent* (*de Gueules, coupé d'argent*). PRENDIPARTI of Bologna, uses the reverse. The County of SCHWERIN (in the *surlout* of the arms of the Princes of MECKLENBURG); the County of STARGARD; the Counts of STOCKAU; the Counts of MUNTZENBERG; and the LOMELLINI, at Genoa; all bear: *Per fess gules and or* (*Coupé de gueules et d'or*). (Plate V., fig. 3.) It will be noticed that the tincture first mentioned is that which stands in the chief, or upper, part of the shield.

Per fess wavy or and gules, is the coat of DRUMMOND of Concraig; and *Per fess embattled gules and argent*, that of VON PREYSING (the Barons of the name bear *or and azure*). *Per fess dancetty argent and gules*, is borne by ANGUISSOLA. *Per fess dancetty argent and sable*, is the original coat of the great Neapolitan family of RUFFO. The Princes of this name in Calabria difference by the addition of *three escallops, two and one, counter-changed*.

When the partition is made by a line drawn from the dexter point in chief to the sinister base, the shield is said to be divided *Per bend* (for which the French equivalent is *Tranché*). *Per bend Or and vert*, is the coat of HAWLEY. The Venetian family of NANI bear: *Per bend Or and gules* (*Tranché d'or et de gueules*; otherwise, *d'Or tranché de gueules*; or *Tranché d'or sur gueules*). The Florentine CAPPONI use: *Per bend sable and argent* (*Tranché de sable sur argent*).

In Plate V., figs. 4, 5 and 7 are instances where the dividing line is not the straight one. Fig. 4, *Per bend embattled argent and gules* (in French, *Tranché enclavé d'argent sur gueules*) are the arms of the Irish family of BOYLE. Here the sides of the embattlements are drawn at right angles to the line of partition, but in foreign heraldry they are often drawn parallel to the sides of the escutcheon (*à plomb*); thus the VON SCHELDORFER of Bavaria bear: *Per bend embattled à plomb argent and gules* (*Tranché enclavé à plomb de deux pièces d'argent sur gueules*) (Plate V., fig. 5).

Per bend nebuly gules and argent is the coat of the Counts ZU WOLCKENSTEIN (Plate V., fig. 7).

If the partition line run from the sinister chief to the dexter base, the division is known as *Per bend-sinister*, in French blazon *Taillé*. *Per bend-sinister or and argent* (*Taillé d'or sur argent*), are the arms of LÖWEL in Bavaria (Plate V., fig. 6); while the GRIFFONI of Rome bear the reverse: *Per bend-sinister argent and or*. These last are examples of coats which are exceptional, as being composed of metal only (*vide* pp. 89 and 140). The arms of the Swiss canton of ZÜRICH are: *Taillé d'argent et d'azur*. The curious coat of the Counts VON KÜNIGL in Tirol is given in Plate XVIII., fig. 4, *Per bend-sinister argent and gules, the gules fitchée in the argent* (*Taillé d'argent sur gueules, le gueules fiché sur l'argent*). In modern blazons this coat is as frequently drawn per bend, as per bend-sinister.

If the field is divided into two parts by two diagonal lines, drawn from near the dexter and sinister base, and meeting like a gable in the fess point, or in the honour point of the escutcheon, it is said to be *Parted per chevron*. Thus ASTON bears: *Per chevron sable and argent* (*Divisé en chevron de sable et d'argent*), Plate V., fig. 8. *Per chevron nebuly gules and argent* is the coat of COVERDALE. This is not a common partition abroad.

The French *Chapé*, though somewhat similar, is not the same (*see* that word, p. 98).

A coat divided by two lines, the one *per pale*, and the other *per fess*, is blazoned *Quarterly* (*Ecartelé*). The STANHOPES, Earls of CHESTERFIELD, bear: *Quarterly ermine and gules* (*Ecartelé d'hermine et de gueules*), Plate V., fig. 9. *Quarterly vert and or*, is the coat of the OMODEI of Italy, *Quarterly or and vert*, is that of BERNERS. The families of CALDORA of Naples; MANFREDI of Faenza; and the Marquises de CANDOLLE in France, all bear: *Quarterly or and azure* (*Ecartelé d'or et d'azur*). The house of HOHENZOLLERN bears: *Quarterly argent and sable* (*Ecartelé d'Argent et de sable*). The arms of the Princes of COLLALTO, and of the Lords HOO, are the reverse. GONTAUT, Duc de BIRON in France; and the Lords SAY in England (by descent from the MANDEVILLES, Earls of ESSEX), bear: *Quarterly or and gules*. The same coat is that of the Counts WALDERSEE in Prussia, and of LE BOUTEILLER DE SENLIS. The families of CREVANT, Marquis d'HUMIÈRES in France; the families of COURCELLES in France; LUCIANO in Italy; and the Counts WORACZICKY-BISINGEN in Bohemia, all bear: *Quarterly argent and azure* (*d'Argent écartelé d'azur*). The Marquises de SÉVIGNÉ used *Quarterly sable and argent*.

Quarterly indented (both lines) *argent and sable*; *argent and gules*; *gules and ermine*; are all FITZ-WARINE coats. *Quarterly wavy or and sable* is the coat of SANDON. FONTENAY bears: *Quarterly engrailed argent and gules*.

As an example in which the quartering is affected by a straight line in combination with one of the more complicated ones, we may take the arms of the family of LEIGHTON, which are (Plate V., fig. 10) *Quarterly per fess indented or and gules* (*cf.* p. 86). *Quarterly per pale dove-tail gules and or*, are the arms of BROMLEY, Barons MONTFORD.

A shield divided into four by the intersection of the bend and the bend-sinister is said to be: *Quarterly per saltire*, but the first word is usually omitted in English blazon. *Per saltire gules and argent*, is the coat of VON PAULSDORF, and of VON ESENDORF, and BENSTEDT. So also the VON HARTZHEIM in Westphalia, bear: *Per saltire gules and or* (Plate V., fig. 12); while the coat of the GANGALANDI in Tuscany, and LANGEN in Westphalia, is, *Per saltire sable and argent* (*Ecartelé en sautoir de sable et de argent*. *Per saltire wavy gules and argent*, is borne by ELTERSCHOFEN.

Continental Heraldry has other modes of quartering unknown to English blazon. Of these one of the most curious is shown in Plate XVIII., fig. 7. It is the coat of VON TALE in Brunswick. Here each piece takes the form of the mystic *fylfot* or *gammadion*. This coat is blazoned by the French Heralds: *Ecartelé en équerre de gueules et d'argent*; because the shape of the pieces suggests the carpenter's square.

Per pale and per saltire gules and or, is the coat of WALLPUT, otherwise blazoned *Per pale gules and or, per saltire counter-changed*. (Plate V., fig. 11.) (Cf. WALDPOT below.)

GYRONNY.

When the field is divided into eight sections by a vertical, a horizontal, and the two diagonal lines (the bend, and the bend-sinister) all intersecting in the fess point, the coat is blazoned *Gyronny* (*gironné*); because each of the eight pieces has the form of the figure known as a *gyron*, or *giron* (see p. 177). Gyronny of eight is the device on the coins of Himera in Sicily as far back as the fifth century before Christ, on them a square figure is thus divided. We sometimes meet with coats in which the giron number six, ten, twelve, or sixteen, equal pieces. Thus the Counts of WALDPOT bear: *Gyronny of twelve argent and gules*. In such cases, *i.e.* when

the number is not eight, it must be specified of how many pieces the *Gyronny* consists.

The well-known coat of the Clan CAMPBELL (whose chief is the Duke of ARGYLL) is represented on Plate VI., fig. 1. It is blazoned : *Gyronny or and sable*. Well known as this coat is, and one than which it would seem few could be easier to draw correctly, it is surprising to find how frequently it is inaccurately represented, and how great a diversity of opinion has existed among Heraldic authorities as to which is its correct form. The question is,—Which is to be accounted *the first gyron*?—or, the coat being drawn in outline, which is the first segment to be coloured *or*, that which is partly formed by the dexter half of the top line of the shield ; or that which lies immediately below it, and is formed by the upper half of the bend, and the dexter half of the fess line? This is a point on which in Scotland itself there is no general consensus of opinion. It is not needful here to enter into the matter at length ; it will be sufficient to say that the weight of authority appears to me very decidedly in favour of the arrangement figured in Plate VI., fig. 1, and I am fortified in my opinion by the fact that the French and German Heralds are unanimous in counting the first *gyron* to be that which occupies the first and most honourable position, depending from the dexter half of the uppermost edge of the shield, and bounded by it, by the upper half of the palar line, and the upper half of the bend.

The CAMPBELLS, Earls of LOUDOUN, bore : *Gyronny ermine and gules*, and in this case the ermine should occupy that which we have indicated as the first gyron of the shield. (Cf. STODART, *Scottish Arms*, vol. ii., plate 5.) SPENCE bears : *Gyronny argent and azure*.

The coat of the French DE BELLEVILLES is : *Gyronny of six gules and vair* (*Gironné de gueules et de vair de six pièces*).



1. Gyronny of eight.
(*Campbell.*)



2. Gyronny of twelve.
(*Bassingbourne.*)



3. Gyronny of six.
(*Maugiron.*)



4. Tierced in fess.
(*Vendramini.*)



5. Tierced in bend.
(*Nompar.*)



6. Tierced in paille.
(*Bricein.*)



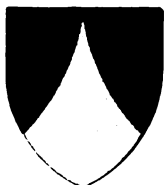
7. Tierced in paille reversed.
(*Haldermansteten.*)



8. Chapé.
(*Hautin.*)



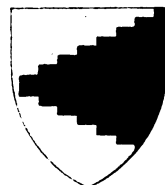
9. Chaussé-ployé.
(*Staufer.*)



10. Chapé-ployé.
(*Aberperry.*)



11. Vêtu counterchanged.
(*Correa, or Corraro.*)



12. Embrassé.
(*Ruckstein.*)

The MAUGIRONS of Dauphiny bear: *Gyronny of six argent and sable* (*Gironné d'argent et de sable de six pièces*). These are *armes parlantes* inasmuch as being of only six pieces, instead of eight, the coat is *mal-gironné*; and, moreover, in this coat the division is made by the palar line, and by two diagonal lines which do not start as in the preceding instance from the extremities of the top line of the shield, but commence some way lower down (Plate VI., fig. 3).

A similar instance of a coat *mal-gironné* is afforded by the arms of the MONTANGONS which are: *Mal-gironné d'or et d'azur*. In the coat of MUDERSBACH the dividing lines are indented: — *Gironné-denché de gueules et d'argent*. The gyrons are sometimes charged, as in the coat of SUIROT (Plate XVIII., fig. 8) which is *gyronny, gules and argent, the second and sixth gyrons being charged with three bars; the fourth and eighth with as many pallets, all of the first*.

A variation of the ordinary gyronny of eight is that of BÉRANGER which is: *Gironné en croix d'or et de gueules* (the four gyrons of gules taking the form of a cross, *patée*-throughout). MAZINGHEM has the same, but of *or and azure*. The seal of JEANNE, Dame de CAROUGES, of the twelfth century, has a shield with this bearing. (ELLIS, *Antiquities of Heraldry*, Plate XV., p. 189.) D'ENGHIEN bears: *Gyronny of ten argent and sable, each piece of the last charged with three crosslets fitchées of the first*. (Vol. II., Plate XIII., fig. 2.)

The BASSINGBOURNE coat (Plate VI., fig. 2) is *Gyronny of twelve, vair and gules*, this is a differenced coat the usual tinctures being *or and azure*.

Gyronny is sometimes composed of more than two tinctures, thus a branch of the Milanese family of ORIGO bears: *Gyronny, sable, argent, vert, sable, argent, vert, sable, vert*. This is an arrangement which appears more curious than commendable.

A curious form of gyrons is found in German armory in it the gyrons are formed, not by straight lines but by curves. The family VON ALDENBURG bear: *Gyronny-curved of eight, sable and argent* (*Gironné de sable et d'argent de huit pièces gironnantes*); and the family of ROCKHAUSEN have a similar coat of six pieces *gules and argent* (*Mal-gironné de six pièces gironnantes de gueules et d'argent*); for other curved gyrons see p. 97.

In Continental Heraldry, and especially in that of Germany and Italy, we frequently meet with a tripartite division of the shield. This is most commonly effected by two horizontal lines; but very frequently by two lines in pale, or in bend, or bend-sinister. In these cases the shield is said to be Tierced (*tiercé*) in fess, pale, bend, or bend-sinister, as the case may be. In Plate VI., fig. 4 is the coat of the Venetian family of VENDRAMINI: *Tierced in fess, azure, or, and gules*. The POLANI, also of Venice, bear: *Tiercé en fasce d'or, d'azur, et d'argent*. Other POLANI coats have the tinctures *vert, or, argent*; and, *azure, or, argent*. These tierced coats are sometimes blazoned as *Per fess over all a fess*; thus the last coat might be, *Per fess azure and argent, over all a fess or*. *Tierced in fess, gules, sable, and argent*, is borne by the Counts von SCHWEDNITZ in Prussia; of *argent, gules, and sable*, by the Counts von ZEDTWITZ of Bohemia. *Tierced in fess, sable, argent, and gules*, is the coat of ELTERSHOFEN; *Or, argent, and gules* of RECHTHALER; *Sable, azure, and or*, of the Counts von WESTERREICH; *Or, gules, and argent* of SATTELBOGEN.

Tierced in bend or, gules, and azure, are the canting arms of the family of NOMPAN in Guyenne; here the arms are allusive to the name the divisions being *non pair*, unequal in number. (Plate VI., fig. 5.) The Italian family of AMICI bear: *Tierced in bend, or, gules, and argent* (*Tiercé en bande d'or, de gueules, et d'argent*). The GIUDICI have the same coat but tintured *azure, argent*,

and gules; while the Barons von DORNBERG reverse these tinctures. By the German family of TÜRLING is borne the coat: *Tierced in bend (sinister), or, sable, and argent.* (*Tiercé en barre d'or, de sable, et d'argent.*) *Tierced in bend or, argent, or; in the second a bend coticed sable,* is the coat of the Neapolitan family of CAPOUA. Coats tierced in bend are sometimes blazoned as *Per bend . . . over all a bend . . .*

A very curious German partition is that of *Tierced in gyron gyronnant*; in it the whole field is occupied by three spiral gyrons; VON MEGENTZER bears this *gules, sable, and argent.* (Plate XVIII., fig. 16.) A variation of the same is, *Tierced in pale gironnant*; which (with the same tinctures) is borne by the VON TEUFFEL.

Parted coats are much more used among the Germans than among ourselves.

Another tripartite division is made in the form of the letter Y, or the same reversed; this is known as *Tiercé en pairle*, or *Tiercé en pairle renversée*; examples of both are given in Plate VI. Fig. 6 is the coat of the Saxon family of VON BRIESEN, *Tierced in pairle sable, argent, and gules.* Fig. 7 is that of the VON HALDERMANSTETEN: *Tierced in pairle reversed, argent, or, and azure.*

Other German partitions are unknown to British or French armory, and, though formed by straight lines are difficult to blazon succinctly in the heraldic phraseology of either country. One is the partition per fess with a right or left step ("mit einer rechten stufe, or mit einer lincken stufe"). In Plate XVIII., fig. 6 represents the Bavarian coat of AURBERG. By REITSTAP this coat is blazoned: *Mi-coupé, failli en partant, et récoupe vers senestre, d'argent sur sable.*

There are also certain other bipartite, or tripartite, divisions used in Continental heraldry in which the field is described as "mantled" (*mantelé*) "coped" (*chapelé*) or "shod" (*chaussé*). These are partitions not charges;

but they differ from other parted fields in this respect that any charges which appear on the field are confined to it ; and do not usually extend beyond its unmantled, or unshod, portion.

Mantelé nearly corresponds to our partition *Parti per chevron*. The Venetian GHISI bear: *Argent, mantelé gules*. The field is, according to rule, named first, the *mantelé*, which descends from the chief, follows.

Chapé is formed by two lines which start from the centre of the top line of the shield and descend to the dexter and sinister base. We might blazon it "per pile reversed throughout." Plate VI., fig. 8 *d'Argent, chapé de pourpre*, is the coat of the Burgundian family DE HAUTIN.

Another Burgundian family, DE MONTBAR, bears: *Quarterly argent and gules chapé counterchanged*. *Chaussé* is the reverse of *chapé*. When the *chapé*, or *chaussé*, is formed by arched or concave lines it is said to be *ployé*, as in the Bavarian coat of STAUFFER (Plate VI., fig. 9); *d'Azur, chaussé-ployé d'argent*.

When a shield is *chaussé-ployé*, or *mantelé*, three tinctures are sometimes employed ; the field being of one, and each of the side pieces of the *enchaussure*, or mantle, being of another. The Danish family of MOST bore: *Argent, chapé of sable to the dexter, and of gules to the sinister* ; and in Plate VI., fig. 10 the coat of the Franconian VON ABSPERG is, *d'Argent, chapé-ployé à dextre de gueules, et à senestre d'azur*.

Chaperonné is the term applied to a reduced form of *chapé*, which does not extend below the fess line. See the coat of STAUFFENECK, Plate VII., fig. 4. *Gules, three bars argent chaperonné of the last*.

When both *chapé* and *chaussé* are found in one field the size of each is somewhat restricted ; and the shield, of which the four corners are cut off by diagonal lines, has the appearance of being charged with a lozenge-

PARTITIONS, ETC.



1. Lang V. Langenau.



2. Rosdorff.



3. Eyfelsberg.



4. Stauffeneck.



5. Marschalek.



6. Polman.



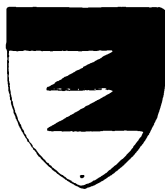
7. Goldegger.



8. Schrot.



9. Kirmreitter.



10. Altorff.



11. Helchner.



12. Leuberstorff.

throughout (*i.e.* one whose points touch the border of the escutcheon) as in the coat of the Venetian CORRARO, (Plate VI., fig. 11). The French equivalent for *chapé-chaussé* is *vêtu*. *Gules, vêtu argent*, is the coat of EUBING. The Spanish ABARIA bear: *Argent, a letter B sable, the field vêtu gules*.

The coat of the Sicilian family of SANTAPAU, Princes de BUTERA, *Gules, three bars argent, chapé and chaussé d'or*, is, however, drawn differently in MAURICE, *Le Blason des Chevaliers de la Toison d'Or*, No. cclxxix., here, as none of the pieces of the *chapé* or *chaussé* come into contact with each other, the central space of the field is not a lozenge-throughout but a lozenge-truncated. A single *enchaussure* is very rare. VON ROSDORFF bears: *Lozengy argent and gules, an enchaussure to the sinister of the last* (Plate VII., fig. 2). There are a few German coats in which this *enchaussure* is conjoined with a large fleur-de-lis in bend, or in bend-sinister. The Augsburg VON SCHROT bear: *Sable, a fleur-de-lis conjoined with an enchaussure or* (Plate VII., fig. 8). When the *chapé* or *chaussé*, is placed in a horizontal instead of in a vertical direction (that is when the apex of the pile is on either the dexter or the sinister flank of the escutcheon) the field is said to be *embrassé* (*à dextre* or *à senestre*). Thus the VON VÖLCKER of Frankfurt bear: *Argent, a rose gules (sometimes azure), the field embrassé à senestre of the second*. We should blazon this: *Gules, a pile-throughout issuing from the dexter flank, charged with a rose of the field*. Exceptionally the *embrassé* is formed by a compound line, thus the Austrian Barons von RUCHSTEIN bear: *de Gueules, embrassé-vivré à dextre d'argent*. (Plate VI., fig. 12.)

A large class of parted fields, often classed by French writers under the general term of *Rebattements*, consist of regular divisions of alternate tinctures formed by parallel lines, either arranged to follow one direction

only, or intersecting another set of lines which are parallel in another direction. We must notice that there are often irregularities in depicting this class of coats; the number of pales, bars, etc., depending on the amount of space to be occupied. The order of the tinctures also varies.

PALY (*pallé* or *palé*) is the term used when the field is divided into an even number of equal stripes by palar, or perpendicular lines. If the number of divisions is not specified it is understood to be of six pieces, but it is better to specify the number. The feudal coat of the Earldom of ATHOLE would be blazoned: *Paly or and sable*; or *Paly of six or and sable*.

Paly of four is seldom met with in English armory, but is more frequent in Germany. *Paly of four argent and vair*, was borne by WILLIAM DE LONGCHAMP, Bishop of ELY (1189-1197). *Paly of four sable and argent*, was the coat of the old Counts von CAPLENDORF (SIEBMACHER, *Wappenbuch*, ii., 22). *Paly of four gules and argent*, was borne by the Barons von STARCKENBERG (*Wappenbuch*, ii., 32); of *Argent and azure*, by VON BERCHTOLSHOFEN of Bavaria; and the reverse by GUNDRICHING of Tirol.

Paly of five, argent and sable, is the same as *Argent, two pallets sable*, but would be thought a shockingly incorrect blazon by heraldic purists. The REGOLI of Bologna bear: *Paly of five, azure, gules, or, gules, azure*.

Paly of six is a frequent bearing at home and abroad.

Paly of six, argent and azure, was the original coat of ANNESLEY (now borne with *a bend gules over all*); it was the coat of the Marquises of ROSMADEC, and of BERTRAND; ESTISSAC; FONTENAI; and others.

Paly of six or and gules, was the coat of AMBOISE (Plate VIII., fig. 1); of FAUCIGNY, Princes de LUCINGE; of BRIQUEVILLE, in the First Crusade; of TURRETTINI of Lucca, etc.



1. Paly.
(Amboise.)



2. Barry.
(Cousi.)



3. Barry nebuly.
(Bassett.)



4. Bendy.
(Zeno.)



5. Chevronny.
(Egmond.)



6. Chequy.
(Warren.)



7. Chequy.
(Portocarrero.)



8. Equipollé
(Genova.)



9. Lozengy.
(FitzeWilliam.)



10. Fusilly.
(Grimaldi.)



11. Fusilly in bend.
(Bavaria.)



12. Paly bendy.
(Buck.)

Paly of six ermine and vair, is the canting coat, of fur only, borne by PALVERT in France.

The city of RENNES bears: *Paly of six argent and sable*, but adds thereto a chief of BRETAGNE; *Ermine plain*. STANGA, Counts of CASTELNUOVO, bear: *Paly or and sable*.

Paly of six or and vert, is now borne by ERQUERRER of Spain, and by the Italian TRIVULZI (originally these bore *Or, three pallets vert*).

Occasionally the paly is formed by compound (*i.e.*, not straight) lines. *Paly wavy of six argent and gules*, is one form of the coat of VALOINES (DE VALONIIS). *Palé ondé d'or et de gueules* is that of MOULINS.

Paly of seven is thought an incorrect blazon; the coat should be blazoned as a field charged with three pallets.

Paly of eight is not a frequent bearing. *Paly of eight argent and azure*, is, however, borne by the Princes of SCHWARZENBERG, in Austria. *Paly of eight or and gules*, is used by LIMA of Portugal; and of *azure and argent* by JUYÀ of Spain. *Paly of eight gules and argent*, is the coat of VON GOTSCHEN, or GÖSCHEN, in Silesia (SIEBMACHER, *Wappenbuch*, i., 161), and of WALLENSTEIN of Hesse.

If in addition to the pales the shield is cut by a line *per fess*, or *per bend*, the tinctures are so arranged that in the lower part of the shield the metal corresponds with the tincture in the upper, and the coat is then said to be: *Paly per fess counter-changed* (*Palé contre-palé*). ROSENBERG in Franconia bears: *Palé contre-palé de gueules et d'argent de six pièces*; DE REVEST in France, *Palé contre-palé d'argent et d'azur de huit pièces*.

BARRY (*Fascé*). This is the term used when the field is divided by horizontal lines into an even number of equal portions, as in the coat of the "Sires" or Sieurs de COUCY (Plate VIII., fig. 2), *Barry of six vair and gules*; *Fascé de vair et de gueules*. To this great family

belonged Queen MARIE (DE COUCY), second wife of King ALEXANDER II. of Scotland. She was the daughter of INGELRAM DE COUCY, who died in 1242. The old boastful motto of the family is well known:—*Je ne suis roi, ni duc, ni compte aussi ; Je suis le Sire de Coucy.* (French heralds, as in the corresponding case of *Paly*, do not express the number if the bars are six.) The *Barry* may be formed of compound lines. *Barry of four* is not often seen in English or French blazons, but is not unusual in Germany. *Barry of four, vert and argent*, is the coat of the Counts MANIAGO of Venice ; *Barry of four or and gules*, of SIGINOLFI of Sicily. *Barry of four or and azure*, was borne by the Counts von SPITZENBERG in Austria.

Barry of six is one of the most common of parted coats, being found, both with straight and compound lines, in the armory of all countries. It is borne by many great houses.

Barry of six argent and azure, is the coat of the GREYS, Earls of STAMFORD. It was also the coat of the Counts von TRUHENDIN (SIEBMACHER, *Wappenbuch*, ii., 12), the Barons von LAHER in Austria ; the families of ALTSTETEN (*Zürich Wappenrolle*, 276) ; CASTANEDA ; VAUDETARE ; MICHELI of Venice ; GRIENENSTEIN, etc.

Barry wavy of six argent and azure, was one of the BASSETT coats ; and was also used by SANDFORD and BROWNING, at home ; and abroad by BOROLLA, LE GAL, etc. (this coat was often drawn *nebuly* in early *Rolls of Arms*). *Barry of six argent and gules*, were the arms of the BARRYS, Earls of BARRYMORE in Ireland ; the Counts von BEUHLINGEN ; the Princes of POLIGNAC ; the Counts of BOULAINVILLIERS, the families of BARONCELLI ; ASŁOWSKI (Poland), YOENS of Ghent ; MALEMORT (*Salle des Croisés*, 1096) ; the ARMANES, Marquises of BLACONS, etc.

Barry nebuly of six argent and gules, (*Fascé nebulé*

d'argent et de gueules) (Plate VIII., fig. 3), is the coat of BASSETT, BLOUNT, and D'AMORI, in England; of ROCHECHOUART Duc de MORTEMAR, in France (early coats are *Fascé ondé*). *Barry nebuly of or and sable*, is the coat of BLOUNT, Earl of DEVON. *Barry of six argent and sable*, is borne by RÜDBERG (*Zürich Wappenrolle*, No. 316); and RAAPHORST, of the Netherlands; LOUVILLE; ORTELART of France. *Barry of six ermine and gules*, is the coat of HUSSEY. *Barry of six or and azure*, was borne by the CONSTABLES of England; the Counts of SLAWATA (Poland); REINFELDEN; RODEMACHERN; and CHAMBON, Marquis d'ARBOUVILLE. *Barry of six or and gules*, by the Princes of LOOS-CORSWAREN; CAMPORELLS; and AMPURIAS of Spain; ODENKIRCHEN; RUFFELAERT; KERLECH, etc. *Barry nebuly or and gules*, was another BASSET coat. *Barry or and sable*, (*Fascé d'or et de sable*) is the coat of PEMBRIDGE; the Barons CEVA (Piedmont); COËTIVY, Princes de MORTAGNE; FLÉCHIN, Marquis de WAMIN; VAN-DER AA. VAN PALLANDT bears the reverse. *Fascé d'or et de sinople*, is the coat of CRUSSOL, Duc d'USEZ, and *Barry vert and argent* is borne by the Barons von FLECKENSTEIN.

Barry of seven is usually blazoned as a field charged with three bars.

Barry of eight is not nearly as frequently found as *Barry of six*. *Barry of eight or and sable*, is the coat of the GONZAGAS, Dukes of MANTUA. *Barry of eight or and gules*, that of FITZ-ALAN; and POYNTZ; the Comtes de GRAND-PRÉ; the Roman RINALDI; the Counts of REINECK, etc. *Barry of nine* only exists exceptionally, the usual blazon being a field charged with four bars; but the coat of DE BART of France is properly:—*Barry of nine or, azure, and argent*; each tincture being thrice repeated.

Barry of ten or more pieces (French *burelé*) is occasion-

ally found. *Burelé d'argent et de sable*, VAUDEMONT (*Salle des Croisés*, 1147), CLÉRAMBAULT, etc. The following use *Burelé d'or et de sable*, THYNNE, Marquess of BATH; BOTVILLE; Counts von BALLENSTEDT (*i.e.*, BALCKENSTADT, *armes parlantes*). *Burelé argent and azure*, is carried sometimes by DE VALENCE and LUSIGNAN; of *argent and gules*, by ESTOUTEVILLE, or STUTEVILLE, etc. *Burelé or and gules* is the coat of TOMASI of Naples. Sometimes this coat is varied by counter-changing, the field being divided by a palar line; *Barry of eight per pale counter-changed argent and gules*, is borne by the Barons von ERDENFELS of Austria (Plate IX., fig. 4).

BENDY (*Bandé*). This is similarly formed, but by diagonal lines from the dexter chief to the sinister base, dividing the shield into (usually) six bends, or pieces of equal width. If the number be six it is often not expressed.

Bendy of four is a not uncommon Continental bearing. *Bandé de gueules et d'argent de quatre pièces*, is the coat of the Venetian family of EMO; the Austrian Princes of SCHÖNBURG; the families of SCHLEGEL; and Barons VAN WYL. The reverse is borne by Barons von AUTENRIED; and by the Counts von LANDAU: The Princes of CALERGI in Greece bear: *Bendy of four azure and argent*; the Italian ALAMANI, the reverse.

Bendy (of six) is much more common. *Bendy of six or and azure*, is the coat of ST. PHILIBERT in England; of the Tuscan BIANCHETTI; of the Genoese FIESCHI, and the Marquises BONELLI. The arms of PLAYTER of Suffolk are, *Bendy-wavy of six argent and azure*.

Bandé d'argent et de gueules, is borne by BERG, Counts von SCHIELKLINGEN; and by the family of COËTQUEN (Counts d'UZEL, and COMBOURG; Marquises de ROISIN, and DE COËTQUEN). *Bendy wavy gules and argent*, is the coat of the Venetian SALONISI.

Bandé d'or et de gueules, is used by the Lombard Counts MILLESIMO; (the Neapolitan family of AQUINO, Ducs de CASOLI, quarter with it: *Per fess gules and argent, a lion rampant counter-changed*). The LONGUEVAL, Counts de BUCQUOY, formerly Princes of LONGUEVAL, use *Bendy of six vair and gules*.

Bendy-sinister of six is occasionally found. *Bendy-sinister argent and gules*, was used by DAMIGLIA of Italy; the same of *azure and argent*, by the Austrian Barons BARRÉ DE BAREY, where it is of course an instance of *armes parlantes*; as also when borne by the family of BARRUEL DE ST. VINCENT (*Barré d'or et d'azur*).

Bendy of seven occurs once; the family of ESCHELBACH in Bavaria bears it: *azure, argent, gules, argent, gules, argent, azure*.

Bendy-sinister of eight gules and argent, was the coat of VON SEUBERSDORFF (SIEBMACHER, *Wappenbuch*, i., 82). The bends are now usually borne dexter.

Bendy of eight azure and argent is used by the Venetian family of ZENO (Plate VIII., fig. 4), and is also borne by the ATAIDES of Portugal.

Bendy of nine would not usually be a proper blazon for a field charged with four bendlets, but there is an exceptional case in which it is correct. The French family of BORSAN bear *Bendy of nine*, composed of three tinctures *or, gules and argent*, each three times repeated.

Bendy of ten (Cotice) or and azure, was the coat of the MONTFORTS, or MOUNTFORDS; *or and gules* was borne by the Vicomtes de TURENNE (*Salle des Croisés*, 1096).

When the coat is divided by a palar line, the bends on either side are counter-changed and the coat is blazoned, *Bendy per pale counter-changed*; as in the coat of KORBBLER of Styria, in which the tinctures are *gules and or*.

When the field is covered by an interlacement of small bendlets and bendlets-sinister, it is said to be

fretty. The fretwork is supposed to be in relief on the field, and is shaded accordingly. *Or, fretty azure*, is the coat of the family of WILLOUGHBY in England ; and of LA MOUSSAYE, Vicomtes de ST. DENOVAL in France. BÉTHISY, Marquis de MÉZIÈRES, bore the reverse.

Azure, fretty argent is borne by CAVE (Plate IX., fig. 5) ; ETCHINGHAM (or ICHINGHAM) in early *Rolls of Arms* ; and as canting arms by FRETEL. FRETEL of Normandy bore : *d'Argent fretté de gueules* ; which is also the coat of St. DIPIER ; DOMAIGNE ; and MARCHALCK VON BIBERSTEIN. *Argent, fretty sable*, is an old coat of TOLLEMACHE in England ; and of HUMIÈRES in France. *Sable, fretty or*, is borne by BELLEW ; BRACKENBURY ; and MALTRAVERS ; LINIÈRES DE MOTTEROUGÉ, etc. *Gules, fretty vair*, is the coat of SURGÈRES, and MAINGOT in France. *Gules, fretty or*, is the well-known coat of AUDELEY ; and its reverse, *Or, fretty gules*, is borne by the Counts of DAUN ; by VILLA in Italy ; and NEUFVILLE in France ; as well as by VERDON in England ; with a *canton ermine* it is the coat of NOEL, Earls of GAINSBOROUGH, etc. The *fretty* is rarely formed by a compound line, but *Gules, fretty engrailed ermine*, is a coat of GIFFARD, and of VALOYNES ; and *Azure, fretty of eight pieces raguly or*, is borne by BRODHURST. Some coats originally *fretty* were afterwards represented as bearing a simple fret, *e.g.*, AUDELEY, DESPENSER, etc. (v. *Cat. of Seals, Brit. Mus.*, Nos. 7016-7028).

In Continental armory the number of pieces of which the *fretty* is composed is usually limited to six ; three in bend, as many in bend-sinister. The intermediate spaces, through which the field appears, are called *claire-voies*, and these are frequently charged, so that the field is both *semé* and *fretty*.

Gules, fretty and flory or, is the coat of HAMELYN in England ; and of ALZON in Auvergne. Occasionally

PLATE IX.



1. Lozengy coupé.
(Oise.)



2. Barry pily.
(Holland.)



3. Pile from dexter flank.
(Althausen.)



4. Barry per pale counterchanged.
(Erdenfels.)



5. Fretty.
(Cave.)



6. Papelonné.
(Monti.)



7. Plumeté.
(Tenremonde.)



8. Semé of fleurs de lis.
(France, ancient.)



9. Semé of hearts.
(Denmark.)



10. Semé.
(Simiane.)



11. Billetty.
(Nassau.)



12. Gutté d'eau.
(Cornwallis.)

the fretty itself is found charged, usually with roundles ; of these the best known example is the coat of TRUSSELL, *Argent, fretty gules besanty* : here the besants are placed at the intersection of the pieces of the *fretty*. A similar coat, *Or, fretty gules platy*, is an old coat of VERDON ; and *Or, fretty sable platy* is the canting coat of PLATT.

These coats should be carefully distinguished from those which have the analogous bearing of a trellis, which is properly composed of bendlets dexter and sinister, not interlaced, but usually nailed (*cloués*) at the crossings. In these cases the head of the nail is very much smaller than the bezant, or plate, which appears in the coats blazoned above.

In Sir JOHN FERNE'S *Blason of Gentry*, there is an amusing passage in which the distinction between a *fret* and a *trellis* is pointed out ; and of which Sir WALTER SCOTT makes use in *Quentin Durward*. The coat is *Sable, a musion* (i.e. a mouser, or domestic cat) *or, oppressed with a trellis gules nailed argent* ; which has been wrongly described by one of the interlocutors as a *fret*. (The comic man of the company describes it as "a cat in the dairy window.") But the Herald inquires "Did you ever see a fret thus formed before (I mean nayled)? To correct your blazon learne by this : Hee beareth Sable, a Musion Or, oppressed with a Troillis G. cloué dargent ; for this which you call a fret, is a lattice, a thing well known to poor prisoners," etc. (The passage is given at length in LOWER'S *Curiosities of Heraldry*, pp. 254, 255.)

A *grillage* in which the interlacements are composed of pallets and barrulets, in other words of vertical and horizontal pieces, is occasionally met with, as in the coat of the Lombard family of the GENICEI, who use : *Gules, a grille, or lattice, composed of four vertical pieces, interlaced with as many horizontal ones, argent*.

CHEVRONNY (*Chevronné*), that is the field divided into

equal portions by lines in the direction of a chevron, occurs but rarely in armory of Britain.

Chevronny of four argent and gules, is attributed to WHITHORSE, and is I believe a solitary British instance of this division. The reverse is borne by VON WERDENSTEIN (*Wappenbuch*, i., 111), and VON SPARNECK (*ibid.*, i., 105). *Chevronny of four azure and or*, is the coat of GRIESENBERG (in the *Wappenrolle von Zürich*, No. 144); the reverse was borne by the Barons von BUSSNANG. The coat is rarely seen reversed so that the points of the chevrons are to the base. The coat of the Barons von WITZLEBEN is, *Chevronny reversed of four pieces argent and gules*. *Chevronny of six argent and gules*, are the arms of the Counts of EPPSTEIN (now quartered by the Counts zu STOLBERG), and are borne also by the Genoese family of FORNARA. *Chevronny of six or and sable* is the early coat of the Counts of HAINAULT.

Chevronny of twelve pieces, or and gules (Plate VIII., fig. 5) is the coat of the Counts of EGMOND, or EGMONT, in the Netherlands. The full arms of LAMORAL, Count EGMOND, executed with the Count of HORN by order of the Duke of ALVA, are as follows:—

Quarterly; I. and IV. *Per pale* (a) EGMOND, as above: (b) *Argent, two bars counter-embattled gules* (ARKELO).

II. and III. *Per pale* (a) *Azure, a lion rampant-contourné crowned or* (Duchy of GUELTERS); (b) *Or, a lion rampant sable* (County of JULIERS).

Over all an escutcheon en surtout, Quarterly 1 and 4. *Argent, a lion rampant sable* (FIENNES); 2 and 3. *Gules an estoile of eight rays argent* (BAUX).

CHEQUY (*Echiqueté*).—When the field is divided by horizontal and perpendicular lines into at least twenty square or oblong pieces, the bearing is known as *chequy*; if there are fewer *panes*, the number must be expressed; if more, the number of rows is stated.

Plate VIII., fig. 6 is the ancient coat of the WARRENS,

Earls of SURREY (still quartered by the Dukes of NORFOLK), *Chequy or and azure*. *Chequy argent and azure*, was the coat of the family of PICO, Princes de la MIRANDOLA.

Chequy of nine panes only, occurs in some important foreign coats, as in that of VAN DEN HECKE which is thus blazoned, *de Cinq points d'or équipollés à quatre de sable* (sometimes *azure* and *ermine*). The Counts of GENEVA bore: *Cinq points d'or équipollés à quatre d'azur*; (Plate VIII., fig. 8), BUSSY-RABUTIN, *Chequy of nine or and gules*.

Cinq points d'argent équipollés à quatre de gueules, was the coat of the Portuguese navigator MAGALHAENS; and the Venetian CETRACINI. The same, but of *Or* and *sable*, is the coat of the Italian GRIFONI.

In Spanish Heraldry, *Chequy of fifteen panes* (arranged in five horizontal and three vertical rows) is often met with. Plate VIII., fig. 7 is the coat of PORTOCARRERO, *Chequy of fifteen or and azure*. ALVAREZ DE TOLEDO, Duke of ALVA, so celebrated in the history of the Netherlands, bore: *Chequy of fifteen, azure and argent*. The arms of the Portuguese discoverer VASCO DA GAMA were: *Chequy of fifteen, Or and gules, on each point of the last two bars gemels argent*. On an *escutcheon en surtout* the Royal Arms of PORTUGAL, as an augmentation. (See Vol. II., Plate X., fig. 2.)

LOZENGY (*losangé*). If the field is divided into panes of a diamond shape by lines in bend and bend-sinister, it is said to be *Lozengy* (an early term in the *Rolls of Arms* was *Masculy*, now used for *semé* of *Mascles*).

Plate VIII., fig. 9, *Lozengy argent and gules*, belongs to the FITZWILLIAMS, Earls of SOUTHAMPTON and FITZWILLIAM; and to the family of DU BEC-CRÊPIN; as well as to the SALOMONI of Venice.

A considerable number of foreign families bear *Lozengy*. *Lozengy gules and or*, is the coat of CEN-

TELLES in Spain; and the reverse was the coat of CRAON in France. (In blazoning foreign coats, begin with the tincture of the first whole lozenge.)

Lozengy in bend-sinister or and gules is the coat of the Counts of KÖNIGSECK (*cf.* TECK, Vol. II., Plate XV., fig. 11).

FUSILLY (*fuselé*). When the lozenges are elongated the term used is *Fusilly*. *Fusilly argent and gules*, is the coat of the GRIMALDI, Sovereign-Princes of MONACO, and Dukes of VALENTINOIS in France. (Plate VIII., fig. 10.)

The arms of BAVARIA are generally drawn as *Fusilly in bend argent and azure*, though they are often blazoned *Lozengy in bend*. It will be seen from Plate VIII., fig. 11, that the lozenges, or fusils, do not stand vertically over each other, but are in bend. (*See also* Vol. II., Plate XI., fig. 6.)

Analogous to this coat are the variations known as *Paly-bendy* and *Barry-bendy*, these are composed respectively of lines in pale intersecting lines in bend; and of lines in fess intersecting those in bend.

Paly-bendy or and azure, a canton ermine (Plate VIII., fig. 12) is the coat of BUCK, Baronets of Lincolnshire.

With this section we may group the French *Trianglé*, in which the field is divided into triangles by three series of parallel lines. Plate IX., fig. 1 represents the coat of the family of GISE in Gloucestershire; which is blazoned *Lozengy coupé in fess argent and sable* (otherwise *Barry of six indented*). The Counts SCHIZZI, of Cremona, bear: *Trianglé de gueules et d'argent*. The Swedish family of CARLSSON bear *Trianglé azure and or*; the shield being divided by two lines fessways, and by three in bend and bend-sinister. In the coat of VON TÖLNZ, the partition is made by two horizontal, two palar, and five diagonal lines, so that, as RIETSTAP observes, the coat might be blazoned: *Chequy of nine panes, each per bend sable and argent*.

Barry-pily is the name given to the field when it is divided by long, narrow, pile-shaped indentations lying horizontally, or barwise, across it. It does not greatly differ from the French *émanché en pal*. Plate IX., fig. 2 is the coat of HOLLAND of Lincoln, *Barry-pily of eight gules and or*. (Cf. HENDERSON, Plate XVII., fig. 5.)

The French *émanche* is formed by two or three wedge-shaped pieces united at their base and issuing from one or other of the flanks of the shield. The number of its points requires to be specified as well, whether it issues from the dexter or the sinister flank. The arms of RIGEL, Plate XVII., fig. 8, are: *Argent, an émanche of three points gules, issuing from the dexter flank*.

DIFFERENT KINDS OF CHARGES.

RULES OF BLAZON, ETC.

Armorial Charges are supposed to stand out somewhat in relief upon the field. It is therefore usual, particularly in uncoloured drawings, to make the outline a little thicker on the lower and sinister sides of an "Ordinary," or other charge. Charges are of two kinds: I. Those of simple outline and geometrical form, which have predominated since the earliest ages of coat-armour, and in the oldest coats are often the only charge on the shield. These are called by the French—*Pièces héraldiques*; and are usually, but quite unnecessarily, subdivided by us into ORDINARIES and SUB-ORDINARIES. II. COMMON CHARGES, which are the representations of objects of all kinds, including animals, flowers, and the whole range of things natural or artificial.

All these charges may be depicted of any of the recognised metals, colours, or fur. COMMON CHARGES, such as birds, beasts, and fishes, flowers, trees, and many other things, are frequently depicted of their natural colours, and are then blazoned "proper." The blazon, "*a fir tree proper*;" or "*a salmon naiant proper*," would imply that

the fir tree or the salmon were to be depicted, not by the heraldic colours, but by those which belong to them in nature. In the case of roses, which might be red or white, and yet "proper," it is usual to specify the tincture, in order that ambiguity may be avoided.

Formerly, the charges in French coats varied greatly with the provinces of the bearers. In Franche-Comté, billets were frequent; in Normandy, escallops; in Burgundy, saltires; and in Picardy, crosses. In Languedoc, pales and bordures frequently occur. Ermine, mascles, and billets are characteristic of many Breton coats; the ermine from the arms of the sovereign, the mascles probably from the ROHANS. In Guienne and Normandy there are similarly many coats bearing lions. (*Cf. MENE-STRIER, Pratique des Armoiries*, pp. 271-273.)

In Italy, especially among the Florentines, the Ordinaries were used to indicate political tendencies; the Ghibellines assumed pales, the Guelphs, bends. The ORDINARIES may be composed and divided by partition lines of the same kind as those which are used to divide the field (*ante* p. 85).

It is a primary canon of Heraldry that metal is not to be placed upon metal, or colour on colour. This is the one heraldic rule with which all persons seem to be acquainted, and which has become almost a proverbial saying: "Metal on metal is false heraldry," etc. This rule no doubt originated in the necessity for securing distinctness in the days when arms were actually borne on the military shield, surcoat, and banner; and when it was of the utmost importance that they should be easily distinguishable from afar off. But the interdiction is far from absolute. The arms of the KINGDOM OF JERUSALEM (Plate X., fig. 1), which are: *Argent, a cross potent between four crosses or*, are the best known instance (sometimes even it is asserted the *only* instance) of a permitted violation of the rule. In this, and a few

other cases, the arms are styled *arma inquirenda*, or *armes pour enquérir*, and it is asserted that they were originally composed for the express purpose of causing the beholder to enquire the reason of such an infraction of heraldic usage, and so to stamp them on his memory. When a limited view is taken of Heraldry, and the investigation is confined to the armory of a single country, such assertions seem capable of easy justification. In our own country, for instance, distinct violations of the law in question are of great rarity. But when the student extends his view over the much larger field of Continental Heraldry, he finds that such assertions are quite unwarrantable. The general law, indeed, remains in force ; but the exceptions which the present writer has collected may be counted by the hundred rather than by the dozen ; and, in the great majority of these cases, the idea that they were intended as *armes pour enquérir* is one which cannot be entertained. The families are often of no very special note, and the arms do not commemorate any special circumstance, as is asserted in the case of the arms of JERUSALEM. They are simply coats assumed either anterior to the formulation of the law, or in disregard of it when formulated. A sufficient number of such coats will be noted as we proceed.

There are some coats in which an apparent violation of the law has arisen from the fact that the metals employed in depicting them have become tarnished. What was supposed to be fine gold has become dim. *Or* has become *purpure* ; and *argent* deteriorated into *sable* ! Errors have thus arisen, and have been perpetuated by the ignorance of painters, although the cases I have referred to above are not so to be accounted for.

There are recognised exceptions to the general rule : when the "field" is a composite one, of metal (or fur) and colour, it is not considered an infraction of the law

if the charge is of either metal, or colour, or fur. For instance, the old arms of the Counts of VENDÔME are : *Gules, a chief argent, over all a lion rampant azure crowned or.* (See *L'Armorial de Geldre* ; and PLANCHÉ'S *Roll*. Their later coat was : *Argent, a chief gules*, etc.) Here, though the greater part of the *azure* lion appears on the *red* field, the fact that the field is a composite one of metal and of colour was thought to save it from the imputation of violating the law.

Again, the rule does not apply to the mere accessories of a charge. For instance, in the arms of LEON the red lion rampant is *crowned or*, a golden crown upon a silver ground, without this being considered any violation of the law. So also when teeth, tongue, claws, etc., are specified to be of another tincture than the animal to which they belong, it is no breach of the law if, for example, the lion's red tongue is projected on an azure field.

Again, bordures and the other marks of cadency, are legitimate exceptions to the rule. Thus, the earlier Ducs d'ANJOU differenced by placing *a bordure gules* around the arms of FRANCE (*Azure, three fleurs-de-lis or*) and, though the red colour impinges on the blue, the law is not considered to be broken thereby.

There are also many instances in which chiefs, cantons, etc., have been added to a coat by way of augmentation, as in the cases referred to later in the Chapters on MARSHALLING and AUGMENTATIONS. These are also counted lawful exceptions. A chief of this description is by no means infrequent in Foreign Heraldry ; and is known in French blazon as a *chef cousu*, sewed, or tacked on, to the original coat.

RULES OF BLAZON.

To "blazon" a coat of arms is to describe it in heraldic phraseology so exactly that any one acquainted with the language of armory may be able accurately to depict it from its concise description. The probable derivation of the word "blazon" is from the German *blasen*, to blow a horn. A flourish of trumpets was used to attract the attention of the bystanders when before a tournament the heralds made a formal announcement of the armorial coat of each combatant. Glossaries of the technical terms of British and of French armory are contained in Chapters towards the close of this volume.

It is desirable at this stage to lay down with more precision than has yet been done the principal rules of blazon.

I. The field should be first named, whether it be of one tincture, or a composite one (either by reason of the division of the field, or by being *semé* or strewn with small charges).

II. After the field the charges follow, beginning with those which are of most importance, or which occupy the centre of the field. If the charge is an Ordinary or its diminutive (unless it be a chief, bordure, or canton), it usually claims precedence over other charges in the field; as in the blazon of Plate X., fig. 5, the coat of HAIG of Bemersyde, *Azure, a saltire between two stars in chief and base and a decrescent and crescent in the flanks argent.*

An exception to the rule above stated as to an Ordinary being first mentioned after the field, occurs when that Ordinary deburises, or surmounts (*i.e.*, is placed upon), another charge, as in the Scottish coat of ABERNETHY (Plate X., fig. 6), *Or, a lion rampant gules, deburised by a ribbon, or bendlet, sable.*

III. If the Ordinary itself be charged, its charges are named next.

Thus in Plate X., fig. 4, the arms of WILMOT, Earl of ROCHESTER, are thus blazoned: *Argent, on a fess gules between three eagle's heads erased sable, as many escallops or.* (Here according to the previous rules, we name—1st, the field; 2nd, the charges, beginning with the ordinary; then 3rd, the charges placed upon the ordinary. The French custom is a little different: the charges upon the ordinary are named before those on the field. Thus the arms of the poet CORNEILLE are: *d'Azur, à la fasce d'or, chargée de trois têtes de lion de gueules, et accompagnée de trois étoiles d'argent posées deux en chef et une en pointe*). In both the British examples it will be noticed that the words "as many" are used to avoid the repetition of the number two.

In the HAIG coat given above the blazon also illustrates the usage by which when two or more charges of the same tincture are named consecutively, the tincture applying to them all is only named once. The terms used to denote the position of a charge in chief, base, or flanks, are also here to be observed. It is scarcely needful to point out the distinction between "in chief," and "on a chief."

The words "over all" are sometimes used to express the fact that a charge is placed upon other charges. As in Plate X., fig. 7 FAIRFAX bears: *Argent, three bars gemels gules, over all a lion rampant sable crowned or.*

IV. If the coat also contain a chief, canton, or bordure, it with its charges should be mentioned last. In some overloaded coats, most of which are posterior to the times of HENRY VII., the term "charged with" is applied to the Ordinary, instead of the charges being blazoned as "on" it.

In Plate X., fig. 8 RUSSELL, Duke of BEDFORD, bears: *Argent, a lion rampant gules, on a chief sable*

PLATE X.



1. Jerusalem.



2. De Vere.



3. De Grey.



4. Wilmot.



5. Haig.



6. Abernethy.



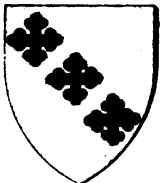
7. Fairfax.



8. Russell.



9. Malestroit.



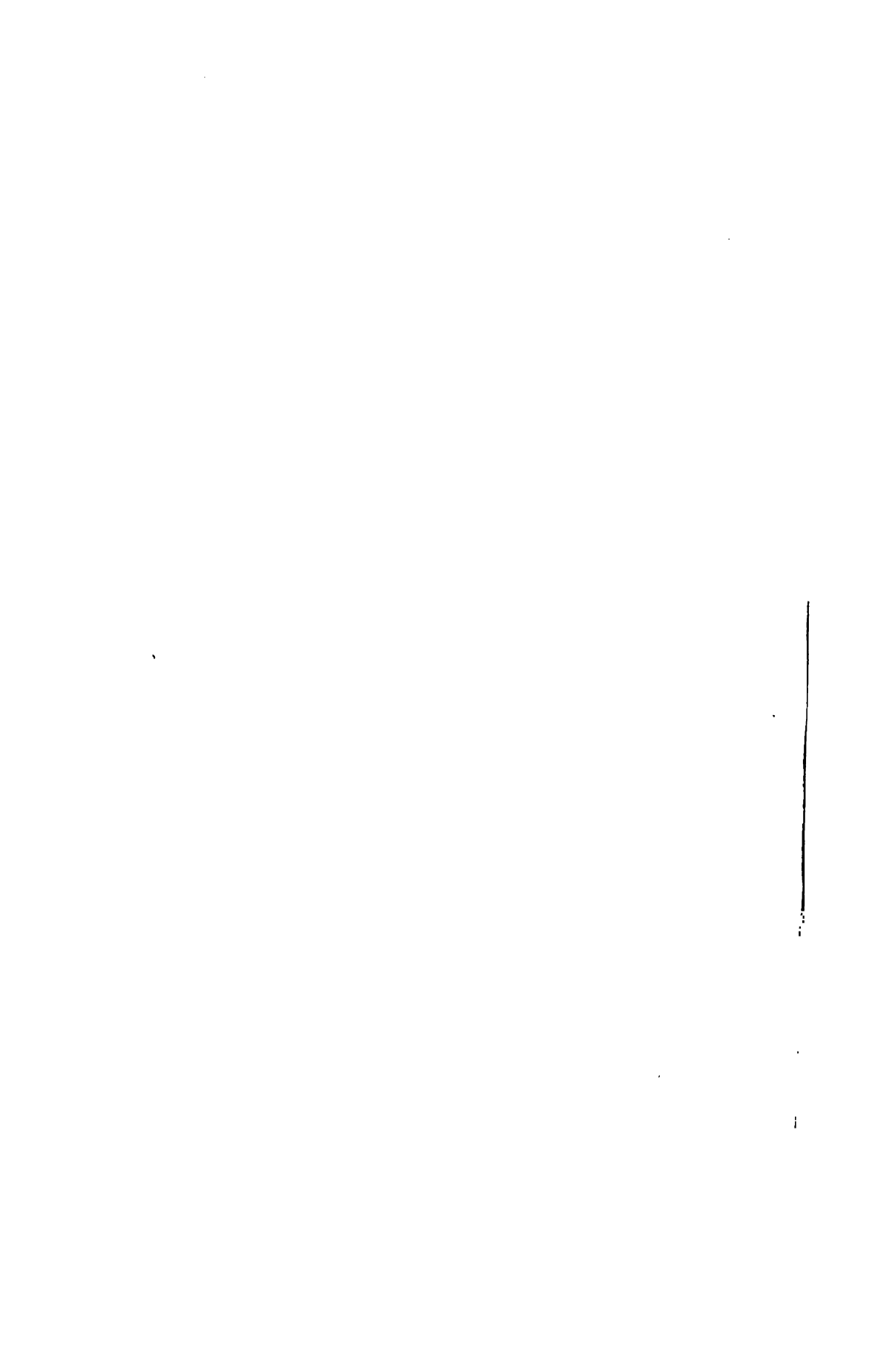
10. Northcote.



11. Alexander.



12. Chetwode.



three escallops of the field. Here the last three words exemplify that avoidance of needless repetition which is a characteristic feature of the language of blazon. It is a rule that the same tincture should not be twice named in the description of a coat. To avoid this the phrases "of the field," "of the same," "of the second," "of the third," "of the last," are made use of; while, as has been already pointed out, the name of a tincture coming after several charges applies to all. So also, as in the above blazoned coat of WILMOT, the use of the expression "as many" obviates the repetition of the name of the same number. A chief used as an augmentation, or an escutcheon *en surtout*, is however blazoned as if it were a distinct coat. It must never be forgotten that, while succinctness in blazon is to be aimed at, and tautology to be avoided, it is far better to err on the safe side. The avoidance of ambiguity is far more important than the avoidance of tautology. Foreign heralds are more sensible than our pedants in this respect.

There are, however, many things practically taken for granted in modern blazon. For instance, when the coats contain two repetitions of the same charge it is understood that, unless otherwise specified, the two charges are placed in pale; *i.e.*, one above the other;—thus DE MONTESQUIOU bears: *Or, two torteaux.* Here we should understand, what the French blazon expresses, "*d'Or, à deux torteaux de gueules, l'un sur l'autre en pal.*"

Or again, in the case of three repetitions of the same charge, either with or without an Ordinary interposed, it is understood that, unless otherwise expressed, two are placed in the upper part of the shield, and one in the lower part. (If the number be six they will usually be arranged 3, 2, 1.) In other cases the disposition of the charges requires specification; they may be "in chief," "in pale," "in bend," or "in cross," "in saltire," "in orle," etc. Thus MALESTROIT (Plate X., fig. 9) bears: *Azure,*

ten plates ; but it is desirable to add that they are arranged 4, 3, 2, 1, or "in pile."

In connection with this subject it is needful to point out the difference between the expressions "paleways," "fessways," "bendways," etc. ; and the expressions "in pale," "in fess," "in bend ;"—phrases sometimes used loosely as synonymous with them.

"Paleways," "bendways," etc. mean that the charge or charges are individually placed in the direction of a pale, bend, etc. Thus a sword erect is "a sword paleways." Three such erect swords would still be "paleways" if they were placed two and one ; or in fess ; in bend, etc. ; these latter words only explain the relation in which two or more charges stand to each other.

The three lions passant-gardant in the arms of ENGLAND are blazoned "in pale ;" else they might be arranged two and one. On Plate X., fig. 10, is the coat of NORTHCOTE, Lord IDDESLEIGH : *Argent, three crosses botonné (or treflé) in bend sable*. Here the three crosses are *relatively to each other* "in bend," though each is paleways, or upright, if correctly drawn.

The arms of NEILSON are : *Argent, three sinister hands bend-sinisterways couped at the wrist gules*. Here each hand is placed diagonally in the direction of a bend-sinister ; while, agreeably to the rule as understood, they are ranged 2 and 1, in the shield.

The expression "counter-changed," of frequent use in blazon, requires explanation. When the field is of a metal and colour separated by any partition line, the charge or charges are said to be counter-changed when the charge, or portion of a charge, which lies on the metal is of the colour, and *vice versa*. Thus in Plate X., fig. 11, for ALEXANDER, Earl of STIRLING, *Per pale argent and sable, a chevron, and in base a crescent, all counter-changed*. Here on the *argent* the charges are *sable* ; on the *sable* they are *argent*. Again in Plate X.,

fig. 12, CHETWODE bears: *Quarterly argent and gules four crosses patée counter-changed.* The French blazon of these coats is, of ALEXANDER, *Parti d'argent et de sable, au chevron accompagné en pointe d'un croissant, le tout de l'un en l'autre*; and of CHETWODE, *Ecartelé d'argent et de gueules, à quatre croisettes pattées de l'un à l'autre.*

It will be seen by the examples just given that French blazon differs in some prominent respects from our own. The preposition *de* is prefixed to the tincture, or tinctures of the field, while the preposition *à* as invariably precedes the charges. Where we should say that an Ordinary is "between" such and such charges, the French say that it is accompanied by them; "*accompagné de*," etc. (But see the *Glossary of French terms* for the distinction between *accompagné* and *accosté*.)

For counter-changed, as in the CHETWODE and ALEXANDER coats given above, the French say, *l'un à l'autre*, or *de l'un en l'autre*. In many of the French coats which I have used as examples in the pages following, I have thought it might be useful to the student who wishes to extend his studies beyond the Heraldry of his own country, to find here the French blazon of the coat cited; by attention to these, and with the aid of a Glossary of French terms of blazon hereafter to be given in these pages, I think the student will have no difficulty in acquiring such a knowledge of French blazon as will enable him to use with facility the many valuable Armorial and Heraldic treatises which exist in the French language.

There used to be much looseness, variety, and unskilfulness in the printing and punctuation of English armorial blazon. Some writers loaded it with unnecessary commas and semicolons, some left out points altogether, and there was often an embarrassing mixture of Roman and Italic characters, and no rule was

observed as to where figures and where letters should be used. In 1863 the late Mr J. GOUGH NICHOLS in Vol. I. of the *Herald and Genealogist* laid down, after much consideration of the subject, the following rules, whose excellence is so patent that they have since come into very general use, though few heraldic writers have learnt to be thoroughly consistent. They are here reproduced almost in his words :—

1. Begin the blazon of every coat or quartering with a capital letter.

2. Use no other capitals except on the occurrence of a proper name.

3. Introduce no more points than are absolutely necessary, and seldom any stronger than a comma, unless in very long and complicated coats. [A comma in Mr NICHOLS'S practice always follows the tincture of the field, and this is also the case in the blazons of this book.] *Exception.*—A comma (not otherwise required) may be employed after the metal "or," if there is any danger of its being mistaken for the conjunction.

4. The metals and tinctures may be either printed at length; or abbreviated, (as arg., az., sa., etc.,) being equally clear either way if not encumbered with commas.

5. Print always "three *wolf's* heads, three *lion's* jambs, three *palmer's* staves," etc., not "three *wolves'* heads, three *lions'* jambs, and three *palmer's* staves;" the charges being each the head of one wolf, the jamb of one lion, the staff of one palmer, etc.; and it is grammatically sufficient that the nominative cases "heads," etc., should agree with the numeral three.

6. In stating the arrangement of charges use the words three, two, one, instead of numerals, at least in quartered coats, otherwise the figures may produce confusion with the numbering of the quarterings.

7. Where there are complicated quarterings, the term "Grand Quarter" is sometimes employed, and

then numerals of different characters may be used to distinguish the grand and the subordinate quarterings.

To this rule of Mr NICHOLS we may add that, in very complicated coats of Grand Quarterings, as well as in impaled or *coupé* coats, letters of the alphabet are often employed instead of, or in addition to, the numerals he recommends ; as thus :—

Quarterly of Four Grand Quarters :—

- I. *Quarterly* : 1 and 4, *Or, a pale gules.*
2 and 3, *Azure, a cross argent.*
- II. *Ermine, a pale vert.*
- III. *Per pale* : (a) *Gules, a chief ermine.*
(b) *Vert, a lion rampant or.*
- IV. *Per fess* : (a) *Argent, a cross sable.*
(b) *Azure, a fess argent.*

SEMÉ.

When the field is strewn with an indefinite number of small charges, such as fleurs-de-lis, or crosslets, it is said to be *semé*, or powdered, with the charge. Small charges, as will be shown elsewhere, were thus used in early times as a mode of "gerating," or "differencing," the arms of persons of the same family.

A field thus *semé* appears as if it were cut out of a larger surface, the external rows of the charges being divided by the outline of the escutcheon.

In some ancient coats there are no other charges in the escutcheon but those with which the field is *semé*. *Azure semé of fleurs-de-lis or* is the early form of the Royal Arms of FRANCE ; and is blazoned as "FRANCE-ANCIENT" (Plate IX., fig. 8). The term *Fleury*, or *flory*, is often used instead of *Semé of fleurs-de-lis*. Thus, *Azure, fleury argent*, is the coat of HARLEWIN ; of MALAPERT DE NEUFVILLE ; of HERVILLY DE MALAPERT ; MONTAUBAN, etc. *Argent, fleury gules*, was borne

by MONTJOY in England ; the Barons de HAUTPENNE ; and the Low Country families of OUPEY, and KERCKEM, Barons de WIJER. *Or, fleury azure*, was used in England by MORTIMER. *Gules, fleury or*, are the arms of CHÂTEAUBRIAND ; and are the original coat of ALÈGRE, Marquis de TOURZEL.

Billetty and *crusily* are, similarly, terms used for *semé* of billets or cross-crosslets. *Or, billetty azure*, is found for the coat of GASCELIN ; and *Gules, billetty or*, for that of COWDREY, in early *Rolls of Arms* ; so also, *Or, crusily azure*, is borne by PETMORE ; and *Gules, crusily or*, by FERNLAND.

In foreign armory charges not so employed in British Heraldry are frequently met with as powderings.

The Spanish family of CLAVER bears the canting coat, *Or, semé of keys azure*. The Florentine FORABOSCHI use : *Sable, semé of balls argent*. The French GODEFROI bear : *Azure, semé of acorns or* ; and GUILLOU DE LA LARDAIS, *Argent, semé of sage leaves vert*. *Or, treflé vert*, is the coat of HOETIMA. Sometimes the field is *semé* with more than one charge. Thus the arms of the French Marquises de SIMIANE (Plate IX., fig. 10) are *Or, semé alternately of castles and fleurs-de-lis azure* ; and those of ANGLURE, Counts de BOURLEMONT and ESTOGES, Princes d'AMBLISE, Ducs d'ABRY, etc. : are, *Or, semé of hawk's bells, each supported by a crescent gules* (*d'Or, semé de grelots d'argent, soutenus chacun d'un croissant de gueules*). These crescents were originally "angles." Usually a field *semé* of small charges also bears a more important one. *Or, semé of hearts gules, over all three lions passant-gardant in pale azure, crowned of the field*, are the arms of DENMARK (Plate IX., fig. 9). The coat of the Duchy of LÜNEBURG, which forms the second quartering in the arms of our Hanoverian Sovereigns, has a similar *semé* field, but it is charged with a *lion rampant azure, crowned gold*. Plate

IX., fig. 11, is the coat of the House of NASSAU Princes of ORANGE, which appeared *en surtout* on the Royal Escutcheon during the reigns of WILLIAM III. and MARY II.; it is, *Azure, billetty and a lion rampant or*. A field or a charge bestrewed with an indefinite number of drops, or "*gouttes*," is said to be *goutté*, or gutty; in French blazon *goutté d'argent, d'azur*, etc.; but the usual pedantry of English heralds has invented a specific name for the drops of each metal or tincture, except gold, which remains *goutté d'or*. Accordingly *semé of drops argent* has become *goutté d'eau*; of *gules*, *goutté de sang*; of *azure*, *goutté de larmes*; of *sable*, *goutté de poix*; and of *vert*, *goutté de l'huile*! *Sable, goutté d'eau, on a fess argent three Cornish-choughs proper* (Plate IX., fig. 12) was the canting coat of the Marquesses of CORNWALLIS. The choughs are legitimate enough as charges of *armes parlantes*, but the tears, or wails, are surely far-fetched!

DIAPERING is a mode of ornamenting the surface of the field and its Ordinaries with arabesque patterns, and was early practised. Many beautiful and tasteful examples of it remain on early glass, sculptures, and enamels. There are some fine instances of it in Westminster Abbey, among the most remarkable of which is the enamelled shield of WILLIAM DE VALENCE, Earl of PEMBROKE, and the monument of EDMUND *Crouchback*, Earl of LANCASTER. Early specimens of diaper are also to be seen at Beverley Minster and at Hatfield. Diaper was largely used in the armorial glass of Germany in the fourteenth and later centuries. Often the patterns, which are usually indicated by lighter or darker shades of the tincture employed, are exceedingly tasteful and artistic.

In the tasteless times of the eighteenth century, German Heraldic engravings suffered much from a profusion of diaper, which obscured the actual bearings. The

coats added in the later editions of SIEBMACHER'S great *Wappenbuch* will show the decadence of true artistic feeling in this respect, as well as in the general treatment of the escucheons and of the charges delineated.

An example of early English diaper is to be found on the shield of the sepulchral effigy in the Temple Church, which was for so long a time erroneously attributed to GEOFFREY DE MAGNAVILLE, and to which allusion has already been made at p. 46.

In a few foreign coats diaper was so constantly and uniformly used that in process of time it has become a regular charge, and appears as an integral part of the blazon, as in the arms of the Norman family of TESSON. (See Mr WATSON'S notes on PLANCHÉ'S *Roll*, s. v., in the *Herald and Genealogist*, vol. viii.)



FIG. 43.
The Pale.

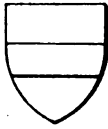


FIG. 44.
The Fess.



FIG. 45.
The Bend.



FIG. 46.
The Bend-Sinister.



FIG. 47.
The Chevron.



FIG. 48.
The Saltire.



FIG. 49.
The Pile.



FIG. 50.
The Gyron.



FIG. 51.
The Lozenge.



FIG. 52.
The Fusil.

CHAPTER V.

ORDINARIES.

THE mystical number nine was to be found everywhere in the fanciful works of the old heraldic writers, and notably in GERARD LEGH. Nine being held the number of perfection everything was to be referred to, and arranged by, it. There were to be nine degrees of rank, nine colours and metals, nine furs, nine partition lines, nine honourable-ordinaries, nine sub-ordinaries, and nine abatements corresponding to nine ungentlemanly acts! And so it comes that the Conventional figures of Heraldry were divided, (without any other reason than to make them square with this fanciful arrangement) into two classes, Honourable-Ordinaries, and Subordinate or Sub-Ordinaries, though the old heralds were not at all agreed as to whether some should be placed in the first or in the second class. (As an instance of their lack of consistency we may mention that the bar, which is a diminutive of the fess, is included as a separate honourable-Ordinary to make up the mystic number of nine, while the diminutives of the pale, saltire, chevron, etc., are not so included because they would have swelled the number beyond the stated nine.) As a matter of fact all

the Ordinaries and Sub-Ordinaries are equally "honourable," and their arrangement in one class or the other is a matter of not the slightest practical consequence. The Chief, and the Quarter or Canton, may seem to be respectively entitled to some precedence over the others of their class, as being those which have been most frequently employed for the reception of Honourable Augmentations to the shield, but beyond this there is really no fixed order of precedency; and their arrangement and classification is simply a matter of taste and convenience. (NISBET, vol. i., chap. xviii., is only partially correct.)

The Ordinaries most in use are: the CHIEF; the PALE; the FESS; the BEND (and the BEND-SINISTER); the CHEVRON; the CROSS; and the SALTIRE; all these have diminutives of the same general shape.

Those less frequently used (and in that sense only are they here termed Sub-Ordinaries), are the QUARTER; the CANTON; the GYRON; the INESCUCHEON; the BORDURE; the ORLE; the TRESSURE; the FRET; the PALL, or PAIRLE; the PILE; the LOZENGE (with its variations the FUSIL, MASCLE, and RUSTRE); the FLAUNCH and FLASQUE; the BILLET; and the LABEL. The CHAMPAGNE, though not frequent in British Heraldry, is so on the Continent, and has as good a right to inclusion in one class or the other as any of the rest.

Various explanations are given of the origin of the Ordinaries, by heraldic writers. LOWER is inclined to derive those most frequently used from the stripes, and bands, or belts, of military costume. PLANCHÉ with greater probability, traces them to the various bands of wood, or metal, by which the shield was strengthened. This derivation would seem to me almost certain did we not remember that, as a matter of fact, these Ordinaries do not figure to any very great extent in early Heraldry; certainly they are not so frequently found as we should

expect to be the case if they had taken their rise from the bands and borders which appeared on so many of the early shields before the rise of systematic heraldry. We should expect, then, that a multitude, perhaps the majority, of the earliest coats would bear a fess, or bordure, a cross, or bars, or pales. Yet an examination of a list of early arms, for example those given in the earliest *Rolls of Arms*, or exposed in the *Salle des Croisades* at Versailles, will show how far this is from being the case. The Ordinaries are there, indeed ; but there is no preponderance of them over other charges, animate or inanimate. Any preponderance is in the other direction. Some have sought the origin of the Ordinaries in the strips of wood of which the barriers, or lists, for tournaments were composed. The Cross is really the only ordinary of whose origin we can be quite certain.

I propose now to take these Ordinaries singly ; premising that each of them may be formed not only by the right line but by any of the varying lines which have been described and figured under PARTITIONS. Occasionally more than one of these lines is thus employed in the formation of one of the Ordinaries, *e.g.*, see the coat of WIGMUR, p. 142, *infra*.

All the Ordinaries are frequently charged ; and two or more may be combined in a coat of arms.

The CHIEF (French *Chef*) is a charge formed by a horizontal line, which includes in theory the upper third part of the shield. This may be the case when the chief is itself charged ; but, practically, the rule has never been strictly observed either with regard to this or to the theoretical allotments of space in the case of other Ordinaries. The chief is much more frequently depicted as including about a fourth part of the shield.

In Germany the chief is little used as an original charge. Its main use is for augmentations.

The following examples of early coats bearing chiefs

as the sole charge are from the *Salle des Croisés* at Versailles.

(2) EUSTACHE D'AGRAIN, Prince of SIDON and CESAREA (1100) *Azure, a chief or (d'Azur, au chef d'or)*.

(10) GARNIER, Comte de GRAY (1100); and (77), BAUDOIN DE GAND, Seigneur d'ALOST (1096) *Sable, a chief argent (de Sable, au chef d'argent)*.

(95) RAYMOND II., Comte de SUBSTANTION et de MELGUEIL (1109) *Argent, a chief sable (d'Argent, au chef de sable)*.

(157) GUILLAUME D'AUNOY (1204) *Or, a chief gules (d'Or, au chef de gueules)*. Borne by MAULEVERIER (1270).

Argent, a chief gules, is the coat of the Duchy of MONTFERRAT, and of the families of D'AVAUGOUR; SOLIGNAC; CHAUMONT (Burgundy); MENZIES in Scotland; and WORSLEY in England. *Argent, a chief azure* was borne by the Marquises of GAMACHES in France; and SALUCES, Princes of SALUZZO (Piedmont), as well as by the families of FITZALAN; CLUN, etc.

In Plate XI., fig. 1, *Vair, a chief or (de Vair, au chef d'or)* is the coat of the TICHBORNE family; while fig. 2 is an example of a chief formed by a different partition line and charged. *Ermine, on a chief indented gules three escallops argent (d'hermine, au chef endenté de gueules, chargé de trois coquilles d'argent)* the arms of the family of ROUS. *Or, a chief indented azure*, is the well-known coat of the great Irish family of BUTLER.

The Ordinary of the Chief has been very generally used as an "Augmentation," or addition granted by a Sovereign as a reward for services (*see* Chapter XVI.); and it was also customary for Cardinals, and other members of Ecclesiastical Regular Orders; as well as the members of certain Military and Religious Orders, *e.g.*, ST. JOHN OF JERUSALEM, ST. STEFANO in Tuscany, etc., to place the arms of the Order to which they belonged,



1. Chief.
(Tichborne.)



2. Chief indented.
(Rous.)



3. Napoleonic Ducal Chief.
(Lannes.)



4. Kt. of Order of St. John.
(Carvajal.)



5. Chief arched.
(Von Dienheim.)



6. Divise.
(Orsini, or Ursins.)



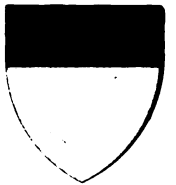
7. Pale.
(Erskine.)



8. Pale rayonné.
(O'Hara.)



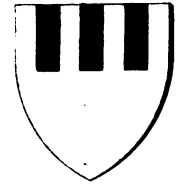
9. Pallets.
(Arragon.)



10. Pallets.
(Keith.)



11. Pale cotised.
(Belasyse.)



12. Pals retraits.
(Van Eyck.)



on a chief above their personal arms, which might also possibly themselves contain a chief among their charges.

In Plate XI., fig. 4, are the arms of the Chevalier de CARVAJAL of Spain a Knight of the ORDER OF ST. JOHN, who bears his paternal coat : *Or, a bend sable, on a chief of the first a pomeis charged with a cross gold* ; the whole *abaissé* under another chief of the arms of the ORDER OF ST. JOHN, *Gules, a cross argent*.

There are a few instances in Continental Heraldry in which for other reasons two chiefs are borne in the same coat, one *abaissé* beneath the other. The chiefs assumed respectively by the partisans of the Guelphic and Ghibelline factions in Italy were sometimes added to coats which already had a chief. Thus the BONVICINI of Bologna used : *Gules, a tree eradicated argent, on a chief cousu azure three letters B of the second* ; the chief *abaissé* beneath the Imperial, or Ghibelline, chief ;—*Or, an eagle displayed sable crowned or*. The TARDINI of Bologna bore : *Or, three bends azure a chief of the first, surmounted by a chief of the Guelphic or Angevin faction, viz. : Azure, three fleurs-de-lis or, between the four points of a label-throughout gules*, derived from the arms of the Angevin Kings of NAPLES. The Marquises RANGONI bear : *Barry argent and azure, on a chief gules an escallop argent* ; the chief *abaissé* under another : *Argent, thereon an eagle displayed gules crowned or*. The Barons von HAEFTEN bear : *Gules, three pallets vair, a chief or, charged with a label sable, and abaissé under another chief* : *Or, thereon a crane sable*.

In many foreign coats the chief is said to be *cousu*, "tacked on," to an original coat, a phrase supposed to obviate a breach of the law forbidding metal on metal or colour on colour. But even so the chief *cousu* is rarely of the same tincture as the main coat except in the case of the two partisan chiefs referred to above. There are, however a few instances, among which is the coat of

CARVAJAL given above, in which the chief *cousu* is of the same tincture as the rest of the field, from which it is only separated by the pourfilar line.

Some writers assign to the chief a diminutive called a "fillet." Of this charge there are few, if any, certain examples in English armory. Two modern instances are recorded in Mr BALFOUR PAUL'S *Ordinary of Arms* in the Lyon Register, as borne respectively by SCOTT of Craignurie, and RAMSAY of Barnton. I have depicted the latter on Vol. II., Plate XVIII., fig. 5, as a curious if not altogether meritorious attempt at Marshalling. The fillet in French armory is called a *divise*, and should rather be regarded as a barrulet *haussé*, or elevated, above its ordinary position. The arms of DE POISIEU DE ST. GEORGES in Dauphiné, are: *Gules, two chevrons argent, in chief a divise of the last* (*de Gueules, à deux chevrons d'argent, sommés d'une divise du même*). Sometimes the *divise* is placed immediately beneath a chief, which is then said to be "supported" (*soutenu*) thereby, as in the case of the arms of the ORSINI family in Rome, who bore: *Bendy of six argent and gules, on a chief of the first supported by a divise or, a rose of the second* (*Bandé d'argent et de gueules, de six pieces, au chef d'argent chargé d'une rose de gueules et soutenu d'une divise d'or*). Of this family were the French DES URSINS, Marquises of TRAINEL, etc. The Roman family charge the *divise* with an *eel* (*une anguille naissante* or *ondoyante*) *azure* for ANGUILLARA. (Plate XI., fig. 6.)

A Chief is sometimes used united to another Ordinary; Thus, the Barons von MUNZINGEN use, *Gules, a chief-pale argent*; that is, the charge is a chief and pale united. ESQUIROU DE PARIEU, in France, bore: *Sable, a pairle and chief argent*. Occasionally the chief is formed by a concave line, and is then called a *chef vouté*; as in the coat of DIENHEIM in Bavaria: *Gules, a lion rampant argent crowned or, a chief vouté of the second*. (Plate XI., fig. 5.)

Corresponding to the Chief, but occupying the lowest part of the shield is the Champagne (*see* p. 87, fig. 42) which is often found in foreign coats, and of which examples will be given as we proceed.

THE PALE (French *pal*) is a vertical band in the middle of the shield; its capacity was fixed by old writers at one-third of the field, but it is usually somewhat smaller, even when charged.

Argent, a pale sable (*d'Argent, au pal de sable*), are the well-known arms of the ERSKINES, Earls of MAR (Plate XI., fig. 7). The same coat is borne by the Counts KREYTSSEN in Prussia; the Barons SKRBENSKY DE HRZISTIE (Silesia); the Danish family of ANDERSEN; RICHTERSWYL (*Zürich Wappenrolle*, No. 259); SPANOFKY DE LISSAU; VON KETTENHEIM; etc., etc. The Swedish family of BRAHE bears the reverse.

Azure, a pale argent, (*d'Azur, au pal d'argent*) is the coat of the family of LEYEN, Counts and Princes of the Holy Roman Empire; and of the Florentine ABBATI. The following families bear: *Gules, a pale argent* (*de Gueules, au pal d'argent*); the Venetian VIARO; CANABRI; the Counts HAAG; Barons FRAUNBERG; and FRAUNHOFEN; the family of BÜLOW in Denmark; and the Barons MITTROWSKI in Austrian Silesia.

The Ducs des CARS, Princes de CARENCY; and the Italian PITTI, both bear: *Gules a pale vair*.

Gules, a pale or, were the arms of the family of GRANT-MESNIL, Lord High Steward of England temp. HENRY I. *Or, a pale azure*, is borne by SCHÖNSTEIN of Bavaria; *Or, a pale gules*, by BIEDMA of Spain; *Sable, a pale or*, by VON DER ALM, or ALBM.

The Pale has the usual variations, being formed with the external lines indented, engrailed, etc. *Argent* (sometimes *Or*), *a pale dancetty* (sometimes *indented*) *gules*, is the coat of STRANSHAM, or STRAYNSHAM, of Kent. *Argent, a pale wavy sable*, is borne by BOTON. *Azure*,

a pale rayonné or, by LIGHTFORD. This last bearing (which is very rarely seen) is also used by the Irish O'HARAS, Lords TYRAWLEY; *Vert, on a pale radiant or, a lion rampant sable* (Plate XI., fig. 8). The "*chef-pal*" has already been noticed on p. 130, *ante*. Occasionally the pale, or rather a portion of it, is combined with another Ordinary. KETHEL in Holland uses, *Azure, a pale retrait in chief (i.e., a demi-pal) soutenu by a chevron between three cauldrons or*. (See also Plate XXI., fig. 1, and p. 149.)

If there be given to the Pale its stated size of one-third of the field the following coats may be blazoned either "*Per pale . . . and . . . a pale . . . ;*" or (which avoids any mistake) "*Tierced in pale*" (*vide* pp. 86-87 for TIERCED COATS).

Per pale sable and azure, a pale vair; is borne by DAGUET DE BEAUVOIR, and is the same as *Tiercé en pal de sable, d'azur, et de vair*. *Tierced in pale gules, argent, and azure* is the coat of RAINIER: and, with the colours inverted, of VON PONDORFFER.

The English blazon only allows one pale in the shield; though of its diminutive the pallet several may be borne. French blazon has no distinctive name for this diminutive.

The coat borne by ELEANOR of PROVENCE, Queen of HENRY III. of England, given on Plate XI., fig. 9, *Or, four pallets gules (d'Or, à quatre pals de gueules)*, are the arms of PROVENCE, and of the Counts of BARCELONA, and Kings of ARRAGON. At the time of their assumption the *barras longas* made a fitting coat, canting or allusive to the name of BARCELONA. *Argent, on a chief gules three pallets or*, are the arms of the KEITHS, Earls MARISCHAL of Scotland. (Plate XI., fig. 10.) A family of the name settled in Prussia, bore the same but with the field *vert*. *Argent, two pallets sable (d'Argent à deux pals de sable)*; are the coat of the

Counts von WITTGENSTEIN, and of the English family of HARLEY. *Sable, two pallets wavy ermine*, are the arms of CLARKE of Kent.

A coat charged with three pallets is a frequent bearing both at home and abroad. *Or, three pallets gules*, are the well-known arms of the Counts of FOIX (later they quartered therewith those of the County of BÉARN; *Or, two cows in pale gules, collared, horned, and belled azure*). *Gules, three pallets or*, were borne by the FAUCIGNY, Princes de LUCINGE. *Argent (also gules), three pallets ermine*, is the coat of QUESADA in Spain; *Vair, three pallets gules*, was borne by AMUNDEVILLE in England; and by the family of YVE in Flanders, Counts de RUYSBROEK, and Barons d'OSTICHE, etc. *Argent, three pallets vair*, is the coat of ZAVALA in Spain; and with the field *Or*, of CANDALLE, and GRAILLY in France. *Or, three pallets wavy azure*, is borne by ROGIER; *Argent, three pallets wavy gules*, by VALOINES (DE VALONIIS), a coat quartered in Scotland by the MAULES, Earls of DALHOUSIE, etc. *Gules, five pallets raguly argent*, is a coat of SOMERVILL.

A narrower diminutive of the pale is the *endorse* (in French *vergette*). A pale placed between two of them is said to be *endorsed*. The family of BELASYSE, Earls of FAUCONBERG, bore: *Argent, a pale engrailed, endorsed sable*. (Plate XI., fig. 11.)

In accordance with its supposed derivation from a piece of palisading, the pale (with its diminutives) is sometimes found pointed (*aiguisé*, or *fitché*) at its lower end; if it is cut short it is said to be *coupé*, or *hummetty*. *Or, three pallets coupé and pointed gules*, is the coat of the Counts de BRIEY. Occasionally the pales or pallets are cut short before reaching half-way down the shield; they are then said to be *pals retraits*. *Sable, a pale retrait in the chief argent*, is the coat of RUESDORF (Plate XXI., fig. 3). The arms of VAN

HAMBROECK are : *Or, three pallets sable, retraits en chef.* VAN EYCK bears the same coat, but with the field *argent*. (Plate XI., fig. 12.)

THE FESS (in French *fasce*) is a horizontal bar stretching across the centre of the shield ; like the pale it theoretically (only) contains the third part thereof. A multitude of coats have this as their sole charge. *Gules, a fess argent*, are the well-known arms of the House of AUSTRIA (see the amusing passage in NISBET, Vol. I., p. 43) ; the Ducs de BOUILLON ; the Counts of VIANDEN, etc. Plate XII., fig. 1, *Azure, a fess or* is the coat of ST. OMER. *Argent, a fess azure, (d'Argent, à la fasce de sable,)* are the arms of the Canton of ZUG, in Switzerland ; BAROZZI, in Venice ; the Dukes of LEUCHTENBERG in Russia ; and CHARTERS in Scotland. *Or, a fess azure*, is the coat of the Counts NOTTHAFT, and of the Neapolitan family of AVARNA, Dukes of GUALTIERI. The Counts BAGLIONI of Perugia bear the reverse and this is also the coat of the Prince Bishopric of MÜNSTER, and like those of the counties of MEURS (*Or, a fess sable*) and VEER (*Sable, a fess argent*), is now quartered by PRUSSIA. *Vert, a fess ermine*, is borne by D'OGNIES, or D'OIGNIES, Princes de GRIMBERGHE. *Vair, a fess gules*, is the coat of MARMION (v. Vol. II., p. 152). *Argent, a fess gules*, is the coat of several illustrious houses, those of BÉTHUNE, Ducs de SULLY, 1606 ; the Counts von MANTEUFFEL in Prussia and Russia ; the ST. MAUR, Ducs de MONTAUSIER, Pairs de France, 1664 ; the Ducs de SAN SEVERINO, and the Counts de MARSÍ of Naples ; and the Barons TAETS D'AMERONGEN in the Netherlands. A D'AUBIGNY bore it in the Crusade of 1205.

The fess may be formed by any of the various partition lines already given, thus : *Gules, a fess engrailed argent*, is used by the Counts von NESSELRODE ; and was probably the original coat in England of the family of DAUBIGNY,



1. Fess.
(*St. Omer.*)



2. Fess dancettée.
(*West.*)



3. Bar.
(*Dante.*)



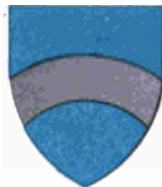
4. Fess embattled.
(*Aberbury.*)



5. Fess chequy.
(*Stewart.*)



6. Fess tortillé.
(*Carmichael.*)



7. Fess arched.
(*Moses.*)



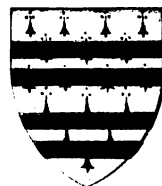
8. Bars.
(*Nugent.*)



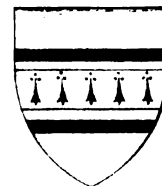
9. Bars counter-embattled.
(*Arkel.*)



10. Bars wavy.
(*Drummond.*)



11. Bars gemelles.
(*Huntercombe.*)



12. Fess cotised.
(*Harleston.*)

or DAUBENEY, who afterwards (as in other instances) enlarged the engrailment into a fess of fusils conjoined.

Argent, a fess dancetté sable, belongs to the WESTS, Earls of DELAWARR (Plate XII., fig. 2). The fess *dancetté* has three points only. The coats of CAVILL, *Argent, a fess flory counter-flory gules*; and *Argent, a fess sable flory counter-flory gules*, DUSSEAU, are uncommon variants.

Of other variations the following are examples: *Azure, a fess indented ermine* (*d'Azur, à la fasce endenté d'hermine*); the same but *nebulé* is borne for ALLEN. *Gules, a fess wavy argent*, is the coat of DRYLAND.

When a fess is blazoned as "embattled" (*crénelé*), only the upper line is cut into battlements (Plate XII., fig. 4). ABERBURY, or ADDERBURY, bears: *Or, a fess embattled sable*. If both lines are embattled with the battlements opposite each other, the fess is known as *brelessé*; if the battlements on the one side correspond to the indentations of the other, it is styled "embattled counter-embattled." (See Plate XII., fig. 9, p. 138; the arms of ARKEL quartered by EGMONT, p. 108; and the Glossary of English Terms.)

Plate XII., fig. 5, is the well-known coat of STEWART, or STUART, in Scotland: *Or, a fess chequy azure and argent*. (It may here be remarked parenthetically that three is the proper number of rows of "panes" on a fess, bend, chief, or other Ordinary blazoned as "chequy.") Mr ELLIS combats the popular idea that this coat was allusive to the office of Steward, and represented the chequers formerly used in keeping accounts. The cognate family of BOTELER descended from CHRISTIAN, grand-daughter and heir of WALTER FITZALAN, elder brother of the first Steward of Scotland, certainly bore, but with varying tinctures, the same fess-chequy between six crosslets. CHRISTIAN'S father and grandfather, however, seem to have borne a different coat; and in

any case there is no evidence of a descent which has been suggested from the early bearers of a chequy field—the WARRENS, and the House of VERMANDOIS, who bore *Chequy or and azure*. Or, a fess chequy argent and gules is the coat of the Westphalian Counts de la MARCK, now borne in the *Écu Complet* of the Kingdom of PRUSSIA. SPINOLA bears this coat with in chief a thorn having a fleur-de-lis head of the last. (Vol. II., Plate XVIII., fig. 2.)

A curious variety of the fess is shown in the coat of CARMICHAEL: *Argent, a fess wreathed (cablée, or tortillée) azure and gules* (Plate XII., fig. 6). *Sable, a fess wreathed or and azure, between three crescents argent*, is a coat of WILKIE. In Italian coats the fess seems often *voutée*, or curved upwards; and less frequently downwards (*affaissée*). Plate XII., fig. 7, are the arms of the family of MOSES: *Azure, a fess arched, argent (d'Azur à la fasce voutée d'argent)*; but in most cases this arose simply from the fashion of painting the arms on the convex surface of a shield, or cartouche. The convexity of the surface gave the fess an arched appearance.

The diminutive of the fess is called a “bar” (in French, *divise*) with further diminutions known as the “closet,” and the “barrulet.” In English armory the bar is never borne singly (the “*bar-sinister*” is an ignorant vulgarism, and an entire misnomer for something totally different, as will be shown hereafter). In France under the title of *Fasce en divise*, abbreviated into *divise*, the bar is occasionally seen (two coats in which it appears in chief have been already blazoned on p. 130). M. GUIZOT, the eminent French statesman, bore: *d'Azur, à la divise d'argent*. The Prince of Poets, DANTE ALIGHIERI, bore: *Per pale or and sable, over all a fess diminished, or a bar, argent (Parti d'or et de sable, à la divise d'argent brochante sur le tout.)* (Plate XII., fig. 3.)

In Plate XI., fig. 8, *Ermine, two bars gules*, are the arms of the Irish family of NUGENT, Marquises of WESTMEATH. A branch of this family has reached the highest dignities of the Austrian Empire with the title of Prince.

Argent, two bars gules, is the coat of the Barons DERVAL (Brittany); LORENZ; and MASSOW in Saxony; the Counts von ROTENBURG; the Lordships of ISENBURG (quartered by the Princes von WIED); and of BREUBURG (quartered by the Counts of LÖWENSTEIN and ERBACH); and of many other noble families.

Argent, two bars sable, are the arms of the house of ISENBURG, Princes of the Holy Roman Empire; LE BARBIER, Marquises de KERJAN in Brittany.

Gules, two bars argent, are the arms of MARTIN; SERVATI of Genoa; the Counts ARNIM of Prussia; the Barons von ERTHAL in Franconia, and OCHSSENSTEIN in Rhenish Prussia. *Or, two bars gules*, is the coat of the Counts of BERLO (Prussia), and FÜRSTENBERG; the Princes of OLDENBURG; MAUVOISIN and ROSNY in France; VALLGORNERA in Spain; WALLONCAPELLE, or WAELSCAPPEL, VAN SCHOONVELT, and WESTCAPPEL in the Low Countries. *Azure, two bars argent*, is borne by VENABLES.

Vert, two bars dancetty argent, are the arms of the Barons SPIEGEL. *Argent, two bars dancetty sable*, by the Counts REEDE (Guelders), and the REEDE-GINKELS, Earls of ATHLONE. *Gules, two bars counter-embattled argent*, is borne by the Counts of QUADT.

As a pendant to the CARMICHAEL coat, referred to on p. 136, we may give the arms of WAYE of Devon; *Sable, two bars wreathed argent and gules*.

A curious example is the coat of MONTCONIS in Burgundy: *Gules, two bars, that in chief wavy or, the one in base plain argent*. (In later times the field is *azure*.)

Plate XII., fig. 9, *Argent, two bars battled counter-embattled gules* (*d'Argent, à deux fasces brelessées et contre brelessées de gueules*), are the arms of ARKEL.

Of coats with three bars there are a greater number still.

Argent, three bars gules, are the arms of CAMERON ; of MULTON ; of the Counts BOULAINVILLIERS ; of the great family of CROY (Comtes de CHIMAY, Marquises d'ARSHOT, Princes de CHIMAY and de CROY of the Holy Roman Empire, Grandees of Spain) ; of FROIS-SART ; VAN BEERVELT ; CHÂTEAU MELIAND (Bannerets of Touraine) ; of LEITOENS of Portugal, etc.

Argent, three bars sable (*d'Argent, à trois fasces de sable*) is the coat of AFFLECK or AUCHENLECK ; HOUGHTON ; ST. AMAND in France, etc.

Azure, three bars argent, is borne by the Neapolitan DE ANGELIS, Dukes of SAN DONATO.

Gules, three bars or, is carried by BEAUMONT ; MASCARENHAS (Portugal) ; LÖVENICH (Westphalia) ; and *Or, three bars gules*, by MUSCHAMP ; GROUCHES, Marquises of CHEPY and GRIBAUVAL ; the Barons HEINBURG ; LÖBENSTEIN ; CORDOVA of Spain, etc.

Gules, three bars vair, was the coat of GHERARDINI of Venice, and MERCŒUR of France.

The DE COMBAUT, Ducs de COISLIN, in France, used *Gules, three bars chequy argent and azure*.

Or, three bars wavy gules (Plate XII., fig. 10) are the arms of DRUMMOND in Scotland, and BASSET in England.

Argent, three bars wavy azure, are borne by PARDAILLAN, 1270, last Crusade ; GALEOTTI (Naples) ; FERRERA ; PODENAS, Princes de CANTALUPO ; and VAN LUCHTENBURG, or LUYTENBURG, of Holland.

Argent, four bars azure, were the arms of Sir JOHN HORBURY (temp. EDW. I.), and are borne by MOLEMBAIS (France) ; and *wavy* by SABBINGEN (Zealand). *Ermine*,

four bars gules, was the coat of Sir JOHN SULBY, or SULLY, K.G., ob. 1338.

Barrulets are often borne in pairs, and are then called BARS-GEMELS (French *jumelles*) as in the coat of HUNTERCOMBE (Plate XII., fig. 11), *Ermine, two bars-gemels gules* (sometimes *sable*).

As in the case of the bend, hereafter referred to, the fess is often "coticed," thus, in Plate XII., fig. 12, HARLESTON of Essex bears: *Argent, a fess ermine, coticed sable*. BADLESMERE in England, summoned to Parliament as Baron, 3rd EDW. II.; and MONESTAY in France bear: *Argent, a fess between two bars-gemels gules*. By ELIOT, Earl of ST. GERMAN'S the same coat is borne, except that the gemels are *wavy azure* (v. p. 286). FINCHFIELD, again, bears the fess wavy and the gemels straight:—*Argent, a fess wavy between two gemels sable*. With regard to "tiercing," as in the case of the Pale, so is it with the Fess. A shield divided per fess and also charged with a fess, is commonly blazoned *Tiercé*, or *Tierced per fess*; a third part of the field being occupied by each tincture. (See pp. 86, 132).

THE BEND (*Bande*) is a piece crossing the shield diagonally from the dexter chief to the sinister base. For it, as for the preceding Ordinaries, the old heralds claimed the third part of the shield; but, even if charged, it seldom covers more than the fourth part of the field in modern usage.

In Plate XIII., fig. 1, *Azure, a bend or*, is the simple coat which formed the subject of the memorable controversy between the families of SCROPE and GROSVENOR, and which was adjudged to the former. It is also borne by the Counts THUN DE HOHENSTEIN (Bohemia); CASSAGNET, Marquis de FIMARCON; the families of HUMIÈRES; HÉRIPONT (Belgium); LONGWY DURFORT; BIRON; DE MOLAY; ZOTRA, etc. Its reverse, *d'Or, à la bande d'azur*, was borne by GUILLAUME DE TRIE in

1147 (Second Crusade), and by the English family of TRYE, of Leckhampton, in Gloucestershire; as also by LA BAUME, Counts de ST. AMOUR; and the Venetian family of MOROSINI.

Or, a bend gules, are the arms of the Grand-duchy of BADEN; of the Principality of LIGNE; of DE SALINS (First Crusade); of CLÉMENT (Maréchal de France in 1248), etc. Its reverse: *Gules, a bend or*, is the coat of CHALON (1096, in First Crusade), quartered by the Princes of ORANGE; HENNIN, Comte de BOSSU; of NOAILLES (Ducs de NOAILLES, Ducs de MOUCHY, Princes de FOIX, etc.); of DE LENTILHAC; ANSIDEI; LA RODE, etc. *Or, a bend sable* is borne by MAWLEY; SANDOVAL of Spain; GONNELIEU; and COMPAGNI (Tuscany). *Argent, a bend or*, is borne by NITSCHWITZ (*v. ante*, p. 91).

The original coat of the family of DENNISTOUN of that Ilk, in Scotland, was: *Argent, a bend sable*, which is also borne by several Barons STEIN, or STAIN; the Counts HEERDT in Holland, etc.

In the coat of SPARK: *Chequy, or and vert, a bend ermine* (Plate XIII., fig. 2), we see that the ermine spots on a bend are placed bendways, unless the contrary is prescribed in the blazon, as by BUSSY, in the Pays de Vaud, who bears: *Gules, on a bend argent three ermine spots sable, each erect paleways*. This is also the case with the panes of chequy and vair. Thus, the arms of MENTEITH in Scotland are: *Or, a bend chequy argent and sable*. Here the three rows of the chequy are arranged to follow the direction of the bend.

In Plate XIII., fig. 3, BUNBURY bears: *Argent, on a bend sable three chessrooks of the field*. SAVILE, Earl of MEXBOROUGH, uses: *Argent, on a bend sable three owls of the field*. (Coats which are Tierced in bend, or in bend-sinister, are given on p. 96.)

Like the other Ordinaries, the bend is varied by indenting, engrailing, etc. A few examples will suffice.

PLATE XIII.



1. Bend.
(*Scrope.*)



2. Bend ermine.
(*Spark.*)



3. Charges on a bend.
(*Bunbury.*)



4. Per pale a bend
counter-changed.
(*Chaucer.*)



5. Bend engoulée.
(*Sanchez.*)



6. Rauten-kranz.
(*Verbrugghe.*)



7. Bendlets wavy.
(*Wilbraham.*)



8. Bendlets enhanced.
(*Byron.*)



9. Bendways.
(*Knatchbull.*)



10. Bend outlined.
(*Harley.*)



11. Bendlets.
(*Bonaparte.*)



12. Baton sinister.
(*Duke of Grafton.*)

Gules, a bend wavy argent, is borne by the Counts of ORTENBURG. *Azure, a bend engrailed or*, is the coat of BERMINGHAM. That of BATURLE DU CASTEL, in Lorraine, is: *d'Azur, à la bande cannelée d'argent*. The poet SCARRON bore: *Azure, a bend counter-embattled or* (*d'Azur, à la bande bretessée d'or*). *Azure, a bend wavy or*, is the coat of ALDAM; *Gules, a bend flory-counter-flory or*, is borne by GOLDINGTON; and in another coat for the same name the tinctures are changed to *or* and *azure*. *Azure, a bend raguly argent*, is the coat of the Lordship of JUSTINGEN; *Vert, a bend dancetty ermine*, that of SOMERY.

Occasionally the bend is of two colours. *Or, a bend per bend gules and azure*, is the coat of NAVI; with the bend *argent and sable*, the same is that of the Lordship of OEPFINGEN. *Per pale argent and gules, a bend counter-changed*, is the coat attributed to the poet CHAUCER (Plate XIII., fig. 4).

Two foreign varieties of the bend deserve notice. In the bend *engoulée*, a characteristic bearing of Spain, each extremity of it issues from the mouth of a dragon, lion, or leopard. Thus in Plate XIII., fig. 5, SANCHEZ, *Argent, a bend vert, engoulée of dragons' heads or*. (See my paper on the "Heraldry of Spain" in the *Genealogist*, vol. v.) The other is that arched and modified bend called in Germany the *Rauten Kranz* (Kränzlein), or "crown of rue." This forms the charge in the arms of SAXONY; *Barry of ten sable and or, over all a crancelin vert*. It is given in Vol. II., Plate XI., fig. 2, and is already familiar to us, both as quartered with the Royal Arms of the United Kingdom by the late Prince Consort, and as borne *en surtout* by H.R.H. the PRINCE OF WALES, and his other descendants. The origin of this bearing is still somewhat a matter of doubt; the legend usually put forth to account for it has no probability at all. VERBRUGGE bears: *Or, a crancelin vert* (Plate

XIII., fig. 6.) The *Crancelin*, though usually borne *vert* is not so always. RÜDICKHEIM uses *Or, a crancelin gules*. FANCHON, of Liège, bears the arms of SAXONY, but with the crancelin *gules*; a change of tincture which is suggestive.

Like other Ordinaries the Bend has its diminutives; the Bendlet, the Cotice, and the Riband. The bendlet is seldom borne singly. The French call the charge by the name of *bande* up to the number of four.

Argent, two bendlets sable (*d'Argent, à deux bandes de sable*), is the coat of BRADSHAW; of the Barons STEIN ZU LEIBENSTEIN; and of PEPPENBERG (*Zürich Wappenrolle*, No. 332), etc. The same, with the bendlets engrailed, is borne by RADCLYFFE; with the bendlets nebuly, by STAPLETON. A curious coat is that assigned to WIGMUR, in Scotland: *Argent, two bendlets, the inner sides alone wavy sable*. *Or, two bendlets gules* (*d'Or, à deux bandes de gueules*), are the arms of D'OYLY, and of GUALTERI (Italy). *Argent, two bends azure*, is borne by the Marquises SPOLVERINI. *Argent, two bendlets wavy azure*, is the coat of the Italian CAETANI, or GAETANI, to which Pope BONIFACE VIII. belonged. *Gules, two bendlets argent* (now borne between as many estoiles of the last) is said to be the ancient coat of BONAPARTE, but in Corsica, both bend and estoiles were borne *or* (Plate XIII., fig. 11). In Plate XII., fig. 7 is the coat of WILBRAHAM, *Argent, three bends wavy azure*. *Or, three bendlets ermine*, are the arms of the Spanish family of GUEVARA. *Or, three bendlets azure*, are those of the CONTARINI of Venice, etc. ADHÉMAR DE MONTEIL, Comte de GRIGNAN, in France, bears: *d'Or, à trois bandes d'azur*. (The letters of Mme. DE SEVIGNÉ were addressed to her daughter, the Comtesse de GRIGNAN.)

What appears to have been the original coat of

BIRON, viz., *Argent, three bendlets gules*, is now borne with the bendlets enhanced (Fr. *haussés*) i.e. placed higher in the shield, as in the arms of the poet, Lord BYRON. (Plate XIII., fig. 8.) The coat of KNATCH-BULL (Plate XIII., fig. 9), *Azure, three crosslets-fitchées bendways between two bendlets or*, may be compared with that of NORTHCOTE (Plate X., fig. 10), to exemplify the difference between "in bend" and "bendways."

The Cotice (*cotice*) is the name applied by the French to bendlets when more than four are placed in the shield; it is also the name given to the bendlets which often accompany a bend, as the endorses do a pale (*v. ante*, p. 133). Thus Plate XIII., fig. 10 is the coat of HARLEY, Earl of OXFORD: *Or, a bend coticed sable. D'Argent, à la bande de sable accostée de deux cotices du même* is the coat of the French Marquises de CUSTINE. *Or, a bend coticed gules*, are the arms of the BEAUFORTS quartered with LOOS. *Burelé, Or and gules*, is borne by the Dukes of BEAUFORT, in Belgium, etc.

VILLEPROUVÉ, in France, bears: *de Gueules, à la bande d'argent accostée de deux cotices d'or*; a coat borne in the early *Rolls of Arms* for COUE or COWE; and for DAWTREY. The cotices are often borne engrailed, indented, wavy, etc., while the bend is plain; or *vice versa*. *Azure, a bend engrailed argent, plain coticed or*, is the coat of the Earls FORTESCUE. *Sable, a bend ermine between two cotices flory-counterflory or*, is the coat of KECK, or KELK. *Or, five cotices azure*, was the coat of the Dukes DE CRILLON.

A single example of the *cotice* as a sole charge occurs in the rather remarkable coat of the family of DES BAILLETS, who bore: *Argent, a cotice purpure*. Another curious coat is that of DIAZ, in Spain: *Argent, two cotices, the upper one sable, the lower one vert. Gules, two bendlets, one or, the other argent*, is the coat attributed to

MILO FITZ-WALTER, Earl of HEREFORD; one of the co-heiresses married BOHUN, and the cotices in the BOHUN coat may possibly have this origin.

The bend is sometimes borne doubly coticed; *Ermine, a bend doubly-coticed gules*, is the coat of CELLES in Belgium. The arms of the ancient Counts of CHAMPAGNE are: *Azure, a bend doubly-coticed, each pair of cotices potent (towards each other) on the inner sides, or*. A coat of CARMICHAEL has the cotices potent on the outer sides.

A still narrower diminutive, the riband or fillet, has been already represented in Plate X., fig. 6, as debauching the lion of the arms of ABERNETHY.

The BEND-SINISTER (*Barre*) differs from the Bend only by its position. It runs from the sinister chief to the dexter base. Examples of its use formerly existed in Britain; but in most cases the charge has come to be turned into the Bend (dexter), from an idea that in its original form it suggested illegitimacy. This is a popular error. No such association originally attached to it, and in many countries none such attaches to it still. The BENIGNI of Rome bear: *Argent, a bend-sinister sable*. *Argent, a bend-sinister gules*, were the original arms of BISSET; they are those of the Barons HASENBERG, etc. *Azure, a bend-sinister embattled or*, is the coat of RONCHIVICCHI, in Tuscany. *Ermine, a bend-sinister gules (d'Hermine, à la barre de gueules)* were the canting arms of BARRE in France. *Gules, a bend-sinister argent*, are the arms of RAUCH in Württemberg. *Or, a bend-wavy sinister purpure*, is the coat of KOCH; and *Gules, a bend-sinister or*, is a modern grant to RENVERS, of Austria. To this list large additions might be made, but these are quite sufficient to prove that the use of the bend-sinister has no necessary connection with illegitimacy or dishonour. France was the original birthplace of an idea which was alto-

gether erroneous; it was thought that illegitimacy was denoted if the charges (for instance a lion rampant) faced to the sinister, whereas it was customary in early times for the escucheons on monuments, etc., in churches to have the arms so painted as that the charges faced to the High Altar. (Thus, in the Chapel of the CHEVALIERS DE LA TOISON D'OR, at Dijon, the arms of the Knights whose stalls were on the north side are all arranged in this way, or apparently reversed.) FAVYN, who describes them in the *Theâtre d'Honneur et de Chevalerie*, pp. 956-959, says, "Le peintre ignorant a faict tous les Tymbres tournez à gauche pour regarder le Grand Autel, et mesmes quelques Armes, *ce qui est bastardise*." He was of course utterly wrong in the last assertion. In our own Chapel of ST. GEORGE at Windsor, the stall-plates of the early Knights of the GARTER have the helmets and shields of those on the north side thus arranged. So are also the coats emblazoned on the stalls upon the north side of the Choir in the Cathedral at Haarlem, which I have described in *Notes and Queries*, 5th Series, vol. ix., pp. 61, 101, etc. The Burgundian Heralds naturally followed the use which still prevails in Germany. By it charges, animate and inanimate, are freely turned to the sinister whenever symmetry or artistic effect appear to require it, and this without conveying to the intelligent observer the smallest suggestion of illegitimate descent. (For fuller treatment of this subject, and an explanation of the use of the Bendlet, Baton, etc., as marks of bastardy, see the Chapter on ILLEGITIMACY, Vol. II., Chap. XXIII., p. 170.)

V. THE CHEVRON.—The *Chevron*, or *Cheveron* (a word said to be derived from an old name for the barge-couples of the gable of a house), is a figure composed of two bands issuing respectively from the dexter and sinister base of the shield, and conjoined at or about the honour point.

This Ordinary is probably the one most in use in

English armory ; and is certainly that which, interposed between three other charges, is employed most largely in the armory of France. In German Heraldry it is not of frequent occurrence, and it is extremely rare in that of the Peninsula. (*See my paper on the "Heraldry of Spain and Portugal."*) In French armory the limbs of the chevron are for the most part drawn so as to meet at a more acute angle than among ourselves, and the point is somewhat higher in the field ; indeed, sometimes it is drawn so as actually to touch the top line of the escutcheon. On the brass of Sir JOHN D'ABERNOUN, in the Church of Stoke d'Abernon, 1277, the chevron in his shield (*Azure, a chevron or*) touches the top line of the escutcheon. But the necessity of finding room for charges above and below the chevron has caused it to be not only diminished in bulk but drawn with a very obtuse angle. By far the best and most elegant examples are those in which the angle does not at most *exceed* a right angle.

A Chevron occurs as *armes parlantes* for the families of TEYES, and TEYEYES (*Argent, a chevron gules*) in the letter of the Barons to the Pope in 1301 : *Or, a chevron gules (d'Or au chevron de gueules)* is the coat of STAFFORD, Duke of BUCKINGHAM (Plate XIV., fig. 1).

Argent, a chevron azure, is borne by the Venetian Counts CANALI; the Barons von POLLNITZ; the Danish ERIKSENS; the families of METSCH; BROUILLART, etc.: its reverse is used by the English families of LADBROOKE (or LODBROKE); GURWOOD, etc.; and by those of BRÜHL; LA PORTE; CIOLI, etc., abroad. *Argent, a chevron sable*, is borne by the TRELAWNEYS, and PRIDEAUX (in the latter case with a *label gules*, which originally borne for difference, has become a regular portion of the charges, *cf.* Vol. II., p. 15). HOLBEACH bears the same, but with the chevron engrailed.

Azure, a chevron or, is borne in France, by the family



1. Chevron.
(*Stafford.*)



2. Chevron chequy.
(*Sempill.*)



3. Charges on a chevron.
(*Harding.*)



4. Chevron ployé.
(*Rodenegg.*)



5. Chevrons reversed.
(*Hülgers.*)



6. Fess between chevrons.
(*Fitzwalter.*)



7. Chevrons interlaced.
(*de Lagrenée.*)



8. Chevron cotised.
(*Holgoake.*)



9. Chevron écimé.
(*La Rochefoucauld.*)



10. Chevron fracted.
(*Rozier de Linage.*)



11. Chevrons rompus.
(*Beaumont.*)



12. Chevrons interlaced.
(*Wyvill.*)

of GORREVOD, Ducs de PONT DE VAUX, Princes of the Holy Roman Empire, etc. It is borne by the VENDELINI of Venice ; and by VERREYCHEN, Counts de SART, in the Low Countries ; by CHAMPSDIVERS, and others in France ; by the Counts GÖTTER of Prussia ; and as canting arms by the families of SPARRE in Sweden ; and MYPONT in Burgundy. With the field *billetty or* it is the coat of the Counts de CRUYCKENBERG ; with the field *flory argent*, by BLANCHART in the Netherlands ; and with the field *platy* by DU CHESNEAU. *Azure, a chevron per pale or and argent*, is the coat of the SALIGNONS in France.

The families of TOUCHET, Lords AUDLEY ; KYNASTON ; VAN DRIESCHE in Holland, etc., bear *Ermine a chevron gules*. *Gules, a chevron argent*, was the original coat of the great House of BERKELEY ; and is also borne by the Counts of HERBERSTEIN ; and the Prussian Barons LEDEBUR. *Gules, a chevron argent* (often *ermine*), is the coat of the great family of GHISTELLES in Flanders ; *Gules, a chevron or*, is the coat of the CHAMPERNONS, and COBHAMS ; HERZEELE, Marquises of FAULQUEZ ; SPARRE, Barons de CRONENBURG ; the families of MONTAUBAN ; SWART ; and VAN VEEN (Holland), etc. *Sable, a chevron ermine*, is borne by BAYNARD ; and *Gules, a chevron vair*, by BLAKET.

When the chevron is of fur, the spots and panes do not follow the lines of the Ordinary, but are placed paleways ; a chevron chequy follows the same rule, as in Plate XIV., fig. 2, the coat of the Lords SEMPILL : *Argent, a chevron chequy gules and of the field, between three hunting horns sable garnished and stringed of the second*. In like manner when a chevron is charged the charges are placed paleways, unless it is specified that they are to follow the direction of the chevron, thus in Plate XIV., fig. 3, the arms of PRINGLE are : *Azure, on a chevron argent three escallops of the field*. In the coat

of HEPBURN : *Gules, on a chevron argent a rose between two lions combatant of the first*, the lions of necessity follow the lines of the chevron.

In foreign coats the chevron is often drawn *ployé*, i.e., with its limbs curved inwards. I believe this has arisen simply, as in the analogous case of the fess *voutée* (page 136), from the surface of the escutcheon having been convex ; but in course of time, it has become the ordinary use of some families, even when the escutcheon affords a plane surface, and it is accordingly so specified in many foreign blazons. Thus *Argent, a chevron ployé gules*, is the coat of the Danish AUGUSTINS, or OWSTINS; the reverse is that of the RODENEGGS, Counts WOLKENSTEIN. (Plate XIV., fig. 4.) *Sable, a chevron ployé or*, is borne by the Austrian Counts von WÖRDT. The Barons von NEYDECK bear : *Or, a chevron ployé gules*. The coat of VON MOLL in Tirol is : *Azure, a chevron ployé between three estoiles or*.

This Ordinary sometimes assumes an abnormal position, springing not from the base but from one of the sides of the escutcheon (in which case it is said to be *couché*) or from the chief, when it is blazoned as "reversed." *Gules, a chevron couché* (or *issuant from the dexter flank argent*), is the coat of MARSCHALCK. (Plate VII., fig. 5.) *Gules, a chevron reversed argent*, is the coat of the Bavarian Barons RURLINGEN DE BERG ; and of the Tyrolese family of MALGÖL ; and Plate XIV., fig. 5, shows the arms of the Tuscan family of HILGERS, *Or, two chevrons reversed argent* (notice the *armes fausses*). *Or, a chevron couched azure*, is the coat of DOUBLET.

The chevron is often borne engrailed, embattled, wavy, indented, etc. When its top is blunted it is said in French blazon to be borne *écimé*. In the arms of LA ROCHE-FOUCAULD, Plate XIV., fig. 9, the uppermost chevron is thus treated. *Barry of ten argent and azure three chevronels gules, the first écimé* (*Burelé d'argent et d'azur*

à trois chevrons de gueules brochants sur le tout, le premier éciné).

In the coat of the family of ZUR SUNNEN in Basel (given in the *Zürich Wappenrolle*, No. 548) the point of the chevron *or* is terminated by a *demifleur-de-lis argent*—the field is *gules*.

The chevron occasionally appears in chief; thus the arms of the Earls of STRATHERN were those of STUART (*Or, a fess chequy azure and argent*) with *in chief a chevron gules*. (*Or, two chevrons gules*, was the coat of STRATHERNE ancient.) Similar coats are those of the English families of KIRTON, who bear: *Argent, a fess and in chief a chevron gules*; and SPRINGHOSE, *Gules, a fess and in chief a chevron argent*. *Or, a fess between two chevrons gules*, is the coat of FITZWALTER. (Plate XIV., fig. 6.)

Rarely the chevron is united with another ordinary as in the arms of NOTEWORTHY: *Per pale gules and or, a chevron united with a demi-pale all counter-changed*.

The chevron is "broken" or "fracted" (*brisé*), when each limb is broken across, as in Plate XIV., fig. 10, which is the coat of the Counts de LINAGE in France (*d'Azur, au chevron brisé d'or, accompagné de trois roses d'argent*). A solitary example of a chevron thus treated is the Scottish coat of JOHN ALEXANDER of Kinglassie, *Per pale argent and sable a chevron brisé at the summit, and in base a crescent, all counter-changed*. In a chevron *rompu*, or *failli*, there is a lack of continuity in one of the limbs, and the position of the failure must be specified; thus the Provençal family of MAYNIER, Barons d'OPPÈDE, bears: *d'Azur, à deux chevrons d'argent, l'une failli à dextre, l'autre à senestre*. In the coat of BEAUMONT in Maine (Plate XIV., fig. 11) five chevrons are thus *faillis*, or *rompus*, alternatively: "*d'Argent, à cinq chevrons de gueules rompus, les 1, 2, 3, à dextre, les autres à senestre*."

In the last two examples more than one chevron occurs in the field; when this is the case English heraldic writers often call them "chevronels," as if they were diminutives of the chevron; French blazon knows no such distinction.

Argent, two chevrons azure, is a coat of BAGOT, and TYRREL in England; of RENNEBURG, or RAIMBERT in Westphalia; of LINDENPALM in Denmark. The Counts de PERCHE, in the First Crusade (1100), bore: *Argent, two chevrons gules*; BELESME; BREITENBACH, etc., did the same. *Argent, two chevrons sable*, is the coat of the family of M'LAREN; *Azure, two chevrons or*, is borne by CHAWORTH in England, and SARTIGES in France.

Three chevrons appear in several coats of great families *Or, three chevrons gules (d'Or, à trois chevrons de gueules)* are the arms of the DE CLARES, Earls of GLOUCESTER, etc.; and were also borne by the Counts of HANAU (Holy Roman Empire); the Barons VOORST, or VOERST; by CRÉVECŒUR; and, *wavy gules*, by the VAN DER RYTS of Flanders. The Counts of MERAVIGLIA bore them *azure*.

Or, three chevrons sable (d'Or, à trois chevrons de sable) is the coat of Sir WALTER DE MANNY (founder of the Charterhouse); of the LEVIS, Ducs de MIREPOIX and DE VENTADOUR in France; the Barons van HAER-SOLTE; the ARMELLINI of Italy; VAN ALKMAAR of Holland, etc.

Argent, three chevrons gules, is the coat of the family of DU PLESSIS RICHELIEU, of which the great Cardinal Duc de RICHELIEU was a member; of the Marquis de BASSOMPIERRE; of the county of RAVENSBERG (now quartered in the Royal Arms of Prussia); it was borne also by PHILIPPE DE BELESME, Comte d'ALENÇON (First Crusade); by the families of CHÂTEAU-GONTIER; BOIS-YVON; DE GORTERE *dît* SOMBEKE; and by that of SETTIMO, Princes de FITOLIA in Sicily.

The reverse (*Gules, three chevrons argent*) is borne by JESTYN AP GWRGANT (one of the ancient Welsh princes); BANESTER; MANCICOURT (who also bore the reverse); FAVERGES, etc. GALLOT in France has a rather peculiar coat—*Ermine, three chevrons, the centre one gules, the others sable* (*d'Hermine, à trois chevrons, le premier et le dernier de sable, le second de gueules*).

The Chevron, like the pale and the fess, is not infrequently borne coticed, and even double-coticed though rarely; the attenuated chevrons employed for this purpose are called "coupleclozes," but are not used singly. Three chevronels are borne "interlaced" or "braced" in base, in a few English coats. *Argent, three chevrons braced sable* are the coat of HEDWORTH; and BRACKENBURY; most frequently this bearing is found in combination with a chief as in the arms of WYVILL: *Gules, three chevronels braced vair, a chief or* (Plate XIV., fig. 12). The French coat of LA GRENÉE in Picardy, is: *de Gueules, à deux chevrons entrelacés, l'un de l'argent renversé et mouvant du chef, l'autre d'or* (Plate XIV., fig. 7). MALPIGHI, in Italy, bears: *Gules, two chevrons argent, one reversed, both interlaced*. ZATRILLA of Catalonia, bears: *Gules, three jumelles chevronways or*.

THE CROSS.—The CROSS as an Ordinary occupies the space of a pale and a fess united. Its many varieties as a heraldic charge will find separate treatment in a supplement to this Chapter, page 160. In this place we shall only deal with the plain Cross as an Ordinary.

As might be expected, this form is frequently found as a sole charge. *Argent, a cross gules* (Plate XV., fig. 1), is the "CROSS OF ST. GEORGE," and forms the ancient banner of ENGLAND; is also borne as the arms of the ORDER OF THE GARTER; of CATALONIA, and of the Republic of GENOA, of which ST. GEORGE was the patron saint; by the Prince-Archbishops, Electors of TRIER, or TREVES; by the City of PADUA; and by some

families named ST. GEORGES in France, of whom one family bore the title of Marquises de VÉRAC. The families of IBANEZ DE SEGOVIA in Spain ; of the Florentine POPOLESCHI ; of BIÖRNSSEN in Denmark ; of VAN BOUCHOUT in the Netherlands ; all used the same. The reverse (*Gules, a cross argent*) is the arms of the great ORDER OF THE KNIGHTS HOSPITALLERS OF ST. JOHN OF JERUSALEM, Sovereigns of RHODES and MALTA ; of the Dukes of SAVOY ; of the Lordship of ASPREMONT ; and of the cities of VICENZA and TOURNAY, etc.

Argent, a cross sable, was the coat of the Prince-Archbishops, Electors of COLOGNE.

Azure, a cross argent, was the coat of the Byzantine family of DUCAS ; with the cross *or*, of LA CROIX, Duc de CASTRIES ; of the city of VERONA ; of the families of TEIXEIRA in Portugal ; and OLUJA in Spain. *Or, a cross gules*, is the coat of DE BURGH, Earl of ULSTER ; of BIGOT ; of the principality of ANTIOCH ; of FABERT (*Maréchal de France*) ; of the Barons ANDLAU ; the Counts of RECHTEREN ; and the Barons HEECKEREN, etc.

A large number of families bear the cross formed by the varying partition lines. *Argent, a cross engrailed sable (d'Argent, à la croix engrêlée de sable)*, belongs to the SINCLAIRS, Earls of ROSSLYN. (See, too, the arms of the Earls of CAITHNESS, etc., in Vol. II., Plate IX., figs. 5, 6.) It was also the coat of the family of MOHUN, in England ; DU GUÉ, Vicomtes de MÉJUSSUAUME in Brittany, etc.

Argent, a cross embattled sable, is the bearing of BALMANNO ; and AUCHINLECK in Scotland ; with the cross *gules* it was borne in early times by DALINGRIDGE ; and GOURNEY (or GURNEY) ; DE LA LYNDE ; and TIPTOT, in England ; by CROVILLE ; LANCY ; and the Cardinal de LENONCOURT, in France. *Argent, a cross raguly sable (d'Argent, à la croix écotée de sable)*, was the coat of SANDYS. *Gules, a cross engrailed argent*

PLATE XV.



1. Cross.
(*St. George.*)



2. Cross raguly.
(*Sandys.*)



3. Cross patée-throughout.
(*Lawley.*)



4. Cross moline square pierced. 5. Cross potent-quadrata.
(*Colville.*)



6. Cross flory.
(*Lamplove.*)



7. Cross fleur-de-lisé.
(*Pereira.*)



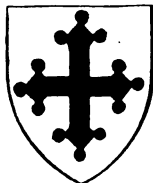
8. Cross botonnée.
(*Goldisburgh.*)



9. Cross patonce voided.
(*Pilkington.*)



10. Cross of Toulouse. 11. Cross retranchée and pommetée. 12. Pisan cross.
(*St. Gilles.*)



(*Pisa.*)

was borne by the INGLETHORPES of Norfolk, of whom one was Bishop of ROCHESTER 1283-1291 ; *Or, a cross engrailed vert*, is borne as a differenced coat for HUSSEY, the original coat being the plain cross. *Sable, a cross engrailed or*, is the well-known bearing of the Suffolk family of D'UFFORD of which JOHN was Archbishop of CANTERBURY, in 1348.

THE SALTIRE (*Sautoir*).—This Ordinary takes up the space occupied by a bend and a bend-sinister combined in the form of the letter X. Its name is of uncertain etymology, but it seems to be derived in some way from the verb *sauter*, to leap. My own idea is that it may have originated in the strengthening stays of a palisade, such as that by which the lists and their enclosures were formed, and that the upper angle formed a convenient place for the foot of one who desired to leap the barrier. The tradition that the apostle ST. ANDREW suffered martyrdom upon a cross of that shape led to the prevalence of the saltire as a heraldic charge in countries where ST. ANDREW is a popular saint ; more particularly in Scotland, where the adoption of ST. ANDREW as the national patron goes back to a date before the introduction of armorial bearings. ST. ANDREW was also the patron saint of Burgundy ; and in Spain the capture of Baeza from the Moors, on ST. ANDREW'S Day in 1227, gave an impulse to the adoption of the saltire by some of the families who figured thereat. The CROSS OF ST. ANDREW, of silver on an azure field, the banner of Scotland, is represented on Plate XVI., fig. 7. The cross known as that of ST. PATRICK is *Argent, a saltire gules*. It occurs as the arms of the FITZGERALDS, Dukes of LEINSTER, Earls of TYRCONNEL, KILDARE, etc. ; but I am not aware of its appearance in any way as a national ensign until it was made part of the insignia of the Order of ST. PATRICK upon its foundation in 1783. Thus while the Crosses of ST. GEORGE and ST. ANDREW appear on

the coins and seals of the Commonwealth, that of ST. PATRICK is not used as the hieroglyphic of Ireland (*cf.* Vol. II., Plate X., fig. 5). *Gules, a saltire argent* (*de Gueules, au sautoir d'argent*), is the coat of the great house of NEVILLE, Earls of WARWICK, WESTMORELAND, etc. It was also borne by VANDER AA, in Flanders; VAN EYCK; VAN JUTPHAAS; and other Low Country families. The reverse is the coat of GERARD and WINDSOR in England; of FLEMAL; GOHAING; and others in the Netherlands. LA GUICHE in France bears: *Vert, a saltire or* (*de Sinople au sautoir d'or*). The family of MAXWELL in Scotland bears: *Argent, a saltire sable*; and the same but with the *saltire engrailed* is the coat of the COLQUHOUNS. The old coat of the house of LENNOX is *Argent, a saltire between four roses gules*. Later they bore the *saltire engrailed*; a coat which is also that of the NAPIERS, and MACFARLANES.

The old rule was that the width of the arms of the saltire if uncharged should be one-fifth of the field, but if charged one-third. The latter part of the rule was not observed in the old examples which remain to us. In Scottish Heraldry the saltire is often used in combination with the chief, this does not encroach upon, or cover any part of, the saltire, which is accommodated to the diminished space of the field. The arms of the old Lords of ANNANDALE: *Or* (sometimes *argent*), *a saltire and a chief gules* (Plate XVI., fig. 8), were adopted by the BRUCES when that lordship was acquired; apparently first by the fourth Lord of ANNANDALE, the father of ROBERT BRUCE the competitor for the throne; whose son charged the chief with *a lion passant-gardant or*, perhaps as a souvenir of the original arms of BRUCE. The BRUCE coat was differenced, both chief and saltire being made *wavy*, by the BRUCES of Balcaskie and Kinross.

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1. Cross moline.
(*Molyneux.*)



2. Cross ancrée.
(*Aubusson.*)



3. Cross moline voided.
(*Knowles.*)



4. Cross crosslets.
(*Beauchamp.*)



5. Cross crosslets fitchée.
(*Craven.*)



6. Cross gringolée.
(*Monifort.*)



7. Saltire.
(*St. Andrew's Cross.*)



8. Saltire and chief.
(*Bruce of Anmandale.*)



9. Saltire and crosslets.
(*Mehrenberg.*)



10. Crosslet in saltire.
(*St. Julian's Cross.*)



11. Saltire ancrée.
(*Broglie.*)



12. Saltire coupé.
(*Lane.*)

The combined saltire and chief of the ANNANDS were not only adopted by the different branches of the family of BRUCE, but by the KIRKPATRICKS; JOHNSTONS; JARDINES; MOFFATS; and other families feudally connected with the Lords of ANNANDALE, or belonging to that district.

The KIRKPATRICK coat was: *Argent, a saltire and chief azure, the last charged with three cushions or.* JOHNSTON bore: *Argent, a saltire sable, on a chief gules three cushions or.* TWEEDIE: *Argent, a saltire engrailed gules, a chief azure.* JARDINE: *Argent, a saltire and a chief gules, on the last three mullets of the first.* MOFFAT, of that Ilk: *Sable, a saltire and chief argent*; otherwise, *Argent, a saltire azure and chief gules.* (PONT'S MS.) TENNENT: *Argent, a saltire and chief gules.*

The Saltire, in foreign armory, is subject to some of the variations incidental to the cross, thus: A saltire crossed is known as the cross of S. JULIAN. *Or, a saltire ancred or moline, azure (d'Or, à la croix ancrée en sautoir d'azur)* is borne by the Ducs de BROGLIE of France, who came originally from Piedmont. *Argent, a saltire pommetty azure,* is the coat of FIOLO of Venice. The saltire may also be borne in greater numbers than one; or may be one of several charges in a coat. In this case, according to our general usage, the arms of the saltire are usually, though not invariably, coupéd horizontally; and not, as in Continental armory, at right angles to the several limbs (Plate XVI., fig. 12). *Per pale azure and gules, three saltires argent,* is the coat of LANE. The arms of GLANVILLE: *Azure, three saltires or*; are also borne by BOYSLEVÉ, Marquis d'HAROUÉ; and MOLEN, Marquis de ST. PONCY, in Brittany. For the Saltire thus used as a charge the French name is *flanchis*. There are many instances of its use in the armory of the Netherlands: *Sable, three saltires or*; and *Or, three saltires gules*; are both coats

borne by Dutch families named ALMOND. *Argent, three saltires gules*, are the arms of the Counts van der DILFT DE BORGHVLOET. *Azure, three saltires argent* (*d'Azur, à trois flanchis d'argent*) is the coat of BEVERWIJCK; VAN DEN HEUVEL, etc. Perhaps the best known instance is that of the arms of the Lordship of BREDa, *Gules, three saltires argent*, which was quartered in the shield of the Princes of ORANGE, and from it has come into the escutcheon of the Prussian monarchy.

Azure, three saltires argent, on a chief or as many of the field, is the coat of BALZAC, Marquis d'ENTRAGUES in France.

Or, *six saltires gules* (three, two, one), are the arms of PAPENBROEK in Holland; and those of the city of AMSTERDAM are: *Gules, on a pale consu sable three saltires argent*.

In Spanish Heraldry bordures (usually of *gules*) charged with eight *flanchis*, or saltires coupé, *or*, are to be met with in great frequency. Hundreds of families in Spain and Portugal use this or a similar bordure.

THE PILE.—The Pile is a triangular wedge-shaped figure, issuing (unless it be otherwise specified) from the Chief, of which if it be borne alone it occupies a little more than the third part.

Argent, a pile gules (Plate XVII., fig. 1) is the old coat of the family of CHANDOS. The Lords CHANDOS bore the field *or*. *Or, a pile engrailed sable*, is borne by WATERHOUSE; and *Argent, a pile wavy gules*, by DELAHAY. *Azure, a pile wavy issuant from the dexter corner of the escutcheon or*, are the arms of ALDAM of Kent. *Sable, a pile in bend*, is borne by TEUBURG.

Argent, two piles sable (and the reverse) are the arms of HULLES. *Ermine, two piles in point sable* (that is



1. Pile.
(Chandos.)



2. Three Piles.
(Anstruther.)



3. Piles in Point.
(Breckin.)



4. Flames.
(Bataille.)



5. Piles from sinister.
(Henderson.)



6. Piles from sinister base.
(Wroton.)



7. Pile reversed.
(Hulse.)



8. Emanche.
(Rigel.)



9. Pall reversed.
(Kfeller.)



10. Pall, or Pairle.
(Taffin.)



11. Pall.
(Canterbury.)



12. Shakefork.
(Cunningham.)

issuing from the dexter and sinister angles of the escutcheon and meeting, or nearly meeting, in the base) are the arms of HOLLIS, Earl of CLARE (1624). *Or, two piles issuant from the base gules*, is the coat of the Barons d'OMPHAL of Holland.

Plate XVII., fig. 2, contains the coat of ANSTRUTHER of that Ilk: *Argent, three piles sable*. When the piles are three in number a somewhat fanciful connection has been traced between them and *passion nails*, by which designation they are sometimes blazoned. They are often represented *in point* as in the coat of HOLLIS above given, and are not then conjoined where they leave the chief. *Or, three piles in point azure*, is the early coat of BRYAN; and *Sable, three piles in point argent*, that of HALKETT. *Or, three piles in point gules*, are the arms of the Lordship of BRECHIN (see *Roll* of 1256), originally borne by David, Earl of HUNTINGDON, brother of King WILLIAM THE LION (Plate XVII., fig. 3). This coat has often been erroneously tinctured; *Argent* being substituted for the field *Or*. The arms have thus been made identical with those of the family of WISHART. The right tincture of the field is the ancient one of *Or*, whether it appear in the quarterings of the MAULES, Lords PANMURE, and Earls of DALHOUSIE; or in the arms of the City; or in those borne by custom for the See of BRECHIN. In all these cases the arms of the territorial Lords of BRECHIN are intended, and not those of the comparatively insignificant family of WISHART.

Where three piles are used, a common arrangement is that one issues from the chief, and two (reversed) from the base. Three *sable* piles thus arranged in a silver field are the coat of HULSE (Plate XVII., fig. 7). In several English coats the piles are *flory*, *i.e.*, the point of each terminates in a little fleur-de-lis; for example, *Or, three piles issuing bendways from the dexter chief, and*

flory, at the points sable, are the arms of NORTON. Those of WROTON have the piles issuant from the sinister base, and are of the same tinctures. (Plate XVII., fig. 6.) Three piles wavy issuant from the base are frequent in French armory, and are often blazoned as flames. *Or, three piles wavy issuing from the base azure*, is the coat of the Marques de FUMEZ. The HENDERSONS of Fordel (Plate XVII., fig. 5) have the piles issuant from the sinister side of the shield: *Gules, three piles issuant from the sinister flank argent; on a chief of the last a crescent azure (vert in WORKMAN'S MS.) between two ermine spots sable*. (But see STODART, *Scottish Arms*, i., No. 308.) The coat of BATAILLE (Plate XVII., fig. 4) is *Argent, three flames, or piles wavy, gules issuant from the base*.

In foreign blazon when piles thus issue from the flank they are called an *émanche*; or the shield is said to be *émanché*. Plate XVII., fig. 8, is the coat of VON RIGEL, in Bavaria; *d'Argent, à une émanche de trois pièces de gueules mouvante du flanc dextre*. (The piles here are shorter than our English ones.) The family of HOTMAN, originally from the Duchy of Cleves, use: *Parti émanché d'argent et de gueules*. The family of AQUIN in Dauphiné bear: "*d'Azur, à quatre piles renversées d'argent, appointées en chevron vers le chef; c'étoient anciennement cinq A à l'atioue liez qui faisoient un A quint*." (MENÉTRIÉ, *Méthode du Blason*, pp. 132-133.) This Ordinary in its proper English form of a wedge issuing from the chief, is, I believe, absolutely unknown to French armory. The pile-reversed issuing from the base is, however, not rare, and is called a *pointe*. TESAURO in Piedmont bears: *Argent, a pointe azure*. HÜLSEN, of Riga, bears: *Or, a pointe in bend-sinister, voided gules*.

If the *pointe* is formed by concave curves the shield is blazoned *enté en pointe*. Plate XVIII., fig. 5, is the coat

PLATE XVIII.



1. Two cantons.
(*de Thomerot.*)



2. Concentric orles.
(*Landells.*)



3. Fusils in bend.
(*von Pirring.*)



4. Per bend sinister fitchée.
(*Künigl.*)



5. Pointe entée.
(*Lernout.*)



6. "Mit linker stufe."
(*Aurberg.*)



7. Quarterly en équerre.
(*Tale.*)



8. Gyronny charged.
(*Suirot.*)



9. Cantons gironed, etc.
(*Pressigny.*)



10. "Curved girona."
(*Megenszer.*)



11. Lime Leaves adossés.
(*Ortlieb.*)



12. Treflé.
(*Hüliger.*)

of LERNOUT in Flanders, and is : *d'Or, à la pointe entée de sable chargée d'un fleur-de-lis du champ.*

THE PALL (*Pairle*).—This is a Y-shaped figure produced by the union of the upper half of a saltire with the lower half of a pale.

The French name appears to be derived from the Latin *pergula*, or Italian *pergola*, a forked stick or prop.

It is of very infrequent use in British armory. Its English name has been derived from its supposed identity with the Archi-episcopal *Pallium* borne in the arms of the See of CANTERBURY (Plate XVII., fig. 11) and some other Ecclesiastical coats, and which will be noticed in its proper place as a charge, and not as an Ordinary (*vide post*, Chapter XIV.).

In foreign heraldry the Ordinary is more frequently found. *Or, a pairle sable*, is the coat of the Barons von RÜPPELIN in Würtemberg ; *d'Azur, au pairle d'argent*, is borne by COLLET ; *Azure, a pairle or*, by LAUVEAU. *Gules, a pairle argent*, is the coat of the Bavarian DEICHSLEERS. *Gules, a pairle ermine*, is the coat of TAFFIN. (Plate XVII., fig. 10.) *Gules, a pall-reversed ermine*, is an almost unique example in British armory, and is borne by the family of KELDON, or KELVERDON, in Essex. The Barons KFELLER DE SACHSENGRUN, in Austria, use, *Gules, a pairle-reversed argent*. (Plate XVII., fig. 9.)

In many old representations of the arms of the CUNNINGHAM family in Scotland the charge is the pall, or pairle ; *i.e.*, the Ordinary is drawn as touching the edges of the shield. It is now, however, depicted differently ; being coupé and pointed at its extremities as in Plate XVII., fig. 12, *Argent, a shake-fork sable*. From a supposed identification with the hay-fork, it is commonly known as a "*Shake-fork*" in Scotland.

Only one example is known to me in which the pairle is bounded by any line but the straight one ; it is that of the family of BUGGE in Denmark, whose coat is ; *Argent*,

a pairle engrailed vert. The use of the Pairle to divide quartered coats in Sweden will be spoken of later under MARSHALLING. (See Vol. II., Plates VII., fig. 4 ; and XIX., fig. 1.)

THE CROSS.

The use of the CROSS as an Ordinary has been referred to in page 151. But it was most natural that the symbol of salvation should be in use also as a favourite armorial charge ; and that it should be represented, as is the case, in a great variety of ways. A few only of these can here be brought under the notice of the student for BERRY'S *Encyclopædia Heraldica* enumerates three hundred and eighty-five varieties ! The Cross of the Passion itself, with the long vertical arm, and the shorter horizontal one, is that which was probably intended when the charge was first assumed. On the long shields of the crusaders this would be its natural form ; but as the shield became shorter in proportion to its width the cross was represented in the form in which it now appears as an Ordinary, having the *traverse*, or horizontal bar, placed nearly in the centre of the shield ; so making the four arms of nearly equal size, and extending to the borders of the shield. This alteration was moreover convenient as affording space for the charges which were so frequently placed in the cantons, or spaces around the arms, of the cross.

The true Latin cross, the *Cross of the Passion* or *Long-Cross* (fig. 53) is seldom met with. In this case the arms do not touch the borders of the shield, and the vertical piece is much longer than the traverse. An instance of its use is afforded by the coat used for the See of DUNKELD, which is : *Argent, a long-cross sable between two passion-nails gules.* (The Long Cross reversed is known as the Cross of S. Peter, from the tradition that the Apostle was crucified head downwards.

The arms of Counts Lafond are: *Or, on a cross of S. Peter gules five bezants.*) The coat of AUSTIN of Norfolk is: *Gules, a chevron between three long-crosses or.* In French blazon this charge is sometimes termed a cross *haussée*. *Sable, a Latin cross-patée or,* is borne by the Bavarian family of VOLZ. When the "long Cross" is represented upon three *steps, degrees* or *grices*, it is called a *Cross-Calvary* (fig. 55). *Argent, a Cross-Calvary on three degrees gules,* is the Scottish coat of LEGAT (the steps need not be named as the title alone suffices). *Argent, a cross "graded of three" sable*—the coat of WYNTWORTH—is the same charge. *Argent, a Cross-Calvary gules, on a chief azure five bezants,* was the coat of Bishop WESTON of Exeter (1721-1742); the cross being added as a difference to the ordinary coat of WESTON.

A CROSS PATRIARCHAL is the long, or Latin-Cross with a double traverse (fig. 56). *Sable, a Cross-Patriarchal argent,* was the coat borne in the twelfth century by several English prelates named TURBINE: RALPH, Archbishop of CANTERBURY (1114-1122); his brother SEFFRID, Bishop of CHICHESTER (1125-1143), and their nephew JOHN, of ROCHESTER (1125-1137). HESME in France uses the reverse. VESEY, Viscount de VESCI bears: *Or, on a cross sable a cross-patriarchal of the field.* In the Cross-Patriarchal both traverses are situated above the centre of the perpendicular beam; but the CROSS OF LORRAINE has the traverses disposed so that the second and longer traverse is placed as near to the base of the upright as the smaller one is to its summit (fig. 58). This bearing derives its name from the fact that it was used as their badge by the Dukes of LORRAINE; and depends by a chain from the necks of their eagle supporters. It is also used to compose the collar of the ORDER OF THE SERAPHIM of Sweden. *Argent, a cross-of-Lorraine sable,* is the coat of the French MARCELS. The family of ARNOLET DE LOCHEFONTAINE,

Marquises de BUSSY D'AMBOISE used: *Azure, a cross-of-Lorraine or, within a bordure nebulée-fleur-de-lisée of the same*: a noteworthy form of the bordure.

The Cross, having four equal arms known as the GREEK CROSS (fig. 54), also called a *cross coupée*, and a *cross hummetty* (in French *une croix alésée*), appears in the arms of the modern Kingdom of GREECE—*Azure, a Greek-cross argent*; it is also borne by the Marquises of ST. GELAIS, in France. *Gules, a cross-coupée argent*, is the coat of SWITZERLAND. XAINTRAILLES of GASCONY uses: *d'Argent, à la croix alésée de gueules*.

The CROSS PATTY (*patée*) in old writers is called sometimes FORMY, or PATÉE FORMÉE (fig. 59). It is a cross of equal arms which are flattened out; the lines which spring from the centre being usually slightly curved, or concave. *Argent, a cross-patty sable* is the early coat of BANASTRE: *Azure, a cross-patty or*, is borne by WARD; *Gules, a cross-patty argent*, by the Marquises de ROUGÉ; *Gules, a cross-patty or* (perhaps *patonce* is intended) by LATIMER. The CROSS-PATTY is sometimes borne, not as a *cross-coupée*, but as a *cross-patty-throughout*, i.e., its bounding lines are produced to meet the edges of the shield, as in Plate XV., fig 3, the coat of LAWLEY, Lord WENLOCK. That this was the original bearing of the Counts of COMMINGES, or COMMENGES, is shown by the seal of Count BERNARD V. in 1226. Here the shield and caparisons of his horse are charged with a narrow cross which expands rapidly at the ends; and in fact these form a continuous bordure to the escutcheon. This fact is especially worthy of remark, because the origin of the present coat, and the meaning of its charges, have been a source of discussion and perplexity to several writers. It is blazoned now as: *de Gueules, à quatre otelles d'argent*. The *otelle* is a charge which occurs but seldom; and it has been taken variously to be the blade of a spear;

a *cicatrised wound*, or a *peeled almond* ! (The latter two even in MENÊTRIER, *Méthode du Blason*, p. 24, Lyons, 1718 ;—and *l'Art du Blason Justifié*, p. 130, Lyons, 1661.) The last is actually the Italian term of blason for *otelles* which are called *mandorle pelate* ! Such are the far-fetched *fantaisies* of the old Armorists ! Really the *otelles* were nothing more than the pieces of the field which appeared between the arms of the cross-*patée-throughout* : but ignorance turned the charge into the field, and the field into the charge ; and then, to account for the result, indulged in such speculations as to its origin as those I have above recorded. We must remark, however, that *otelles* have now become a regular charge. In SEGOING, *l'Armorial Universel*, plate 45, the first quarter of the arms of the Comte de MOMPÉROUX is : *Azure, three otelles in pale reversed or*. BELLIVIER bears the coat of COMMINGES. *Sable, four otelles argent*, is the *surtout* of the arms of DURAN. In some modern drawings of the arms of the Lords WENLOCK the same process has gone on as in the arms of COMMINGES, and the field is diminished into four *otelles* ! (See FOSTER'S *Peerage*. s.v.) *Or, a cross-patty sable, fimbriated (i.e., bordered) gules* ; (otherwise blazoned as *gules voided sable*) is the coat of the Counts RAOUSSET DE BOULBON. *Per saltire or and argent, over all a cross-patty azure*, is attributed to the celebrated HUGH PUDSEY, Bishop of DURHAM (1153-1195). A cross *patty-quadrate*, known as the Cross of S. CUTHBERT is a charge in the arms of the University of DURHAM.

Gules, a chevron between ten crosses-patty argent, is the well-known coat of the BERKELEYS, Earls of that place. (Their original coat was the simple chevron.) The Scottish families of BARCLAYS bore : *Azure, a chevron between three crosses-patty argent*, with many differences. *Azure, three crosses-patty argent*, is the coat of DUGUID ; with the field *gules*, of DAWSON. *Or, a fess between*

three crosses-patty vert, is borne by RILEY. In French armory the *cross patée* appears most frequently in Breton coats: *Argent, a cross-patty between four mascles gules*, is borne by the Breton KERGROAS; and *de Gueules, à trois croix patées d'hermine*, is the coat of JOUSSEAUME, Marquis de la BRETESCHE. The Poitevin family of BARLOT bear: *Sable, three crosses-patty argent*. The *cross-patty* is occasionally formed by a compound line. *Or, a cross-patty engrailed*, is ascribed to PESHALL. *Ermine, a cross-patty invected gules*, is the coat of GRANDALE.

In common English parlance, the *cross-patty* is often, but quite erroneously, termed a *Maltese-Cross*, which is a bearing quite different in shape (as will be seen by a reference to page 173; figs. 59 and 61, where the two crosses are drawn in close proximity). This is a mistake which is sometimes made by people who ought to be better informed. The badge of the "Order of Valour," the highly-esteemed VICTORIA CROSS, is actually a *cross-patty*, but in the Royal-Warrant of its institution it is declared that the badge "shall consist of a *Maltese Cross* of bronze," etc.

THE CROSS PATTY-FITCHY (*patée-fitchée*) (fig. 60).—The *cross patty-fitchy* consists of the three upper portions of the *cross-patty*, but the fourth is a point or spike—a cross "fixibyll," sharpened so as to be driven into the ground. This is a pretty common charge in British armory. There is a difference which should be noticed between "a cross patty-fitchy," and "a cross patty, fitchy in the foot." In the latter case the lowest arm of the cross is not a mere spike, but is like the other arms with a spike added to it. *Or, a cross patty-fitchy gules*, are the arms of SCUDAMORE. *Gules, a fess counter-compony argent and sable, between three crosses patty-fitchy of the second*, was the coat of BOTELERS, Lords SUDELEY. *Argent, a chevron (sometimes engrailed) between three*

crosses patty-fitchy sable, is the coat of FYNDERNE, or FINDERNE.

THE CROSS POTENT (*potencée*) is a plain Greek cross, having at the end a piece of equal width placed at right angles, so that the cross appears to be formed of four T's, or *potents* (fig. 57).

Gules, a cross-potent or, is the coat of CHATTERTON ; *Azure, a cross-potent* (sometimes *engrailed*) *or*, that of BRANCHELEY ; *Sable, a cross-potent or*, that of ALLEYN. The arms of the Duchy of CALABRIA are *Argent, a cross-potent sable*—often quartered in the 2nd and 3rd, with ARRAGON in the 1st and 4th. *Azure, a saltire between four crosses-potent or*, is borne by VIALART in France (*d'Azur, au sautoir d'or cantonné de quatre croix potencées du même*).

THE CROSS OF JERUSALEM.—This is the name given to the cross potent with its accompanying crosslets which appear in the arms of JERUSALEM (*see* Plate X., fig. 1). Many attempts have been made to account for its adoption. The most probable, perhaps, is that which sees in the middle cross the initials H and I of Hierusalem, or of the Blessed Saviour IHESVS, and in the whole bearings the hieroglyphic of the five Sacred Wounds. The charge has been adopted by several foreign families. *Argent, the Cross of Jerusalem gules*, is used by LIBOTTON of Liège ; the reverse by CABELLIC, and CROUSNILHON, and LEZERGUE of Brittany. *Sable, the Cross of Jerusalem or*, is the coat of the Barons BERNARD DE FAUCONVAL. The Swiss DIETRICHs use : *Azure, the Cross of Jerusalem or*. The family of KRUYSSSE in Zealand use the arms of JERUSALEM without change, as a canting coat.

A coat somewhat resembling the coat of JERUSALEM has already been given for LICHFIELD (Plate XV., fig. 5). It should be noticed that the Cross of JERUSALEM is *quadrate* in *l'Armorial de Gelre* ; and that,

according to BOUTELL (*Heraldry Historical*, etc., p. 8), early examples have the main cross *pommetty*, not *potent*.

THE CROSS PATONCE.—The *cross patonce* is at the same time one of the most frequent, and beautiful of the forms of the Cross used in British armory. It has foliated ends and expands slightly by curved lines from the centre. It is given *voided* on Plate XV., fig. 8, the arms of PILKINGTON, *Argent, a cross-patonce voided gules*, but is better represented in its usual form on page 173, fig. 62.

Argent, a cross-patonce sable, is borne by BANESTRE, or BANESTER; and *azure*, by the Barons of MALPAS. *Barry of eight argent and gules, over all a cross-patonce sable*, is the coat of GOWER (one of the principal charges in the coat of the Dukes of SUTHERLAND); *Gules, a cross-patonce argent* (or more frequently *or*), is the coat of LATIMER (often blazoned *flory*, and see p. 162). *Or, a cross patonce gules*, is borne by FREVILLE. *Sable, a cross-patonce or*, is used by LASCELLES; and, within a bordure, by the Earls of HAREWOOD of that name. *Azure, a cross-patonce or*, is borne by the WARDS, Viscounts BANGOR. *Azure, a cross-patonce between five martlets or*, is the coat assigned by later heralds to EDGAR ATHELING, and other Saxon princes. From it are formed the arms of UNIVERSITY COLLEGE, OXFORD. Its employment by the Plantagenet Sovereigns as a coat of Augmentation is referred to elsewhere in this volume (Chapter XVII; and see p. 46).

There is often some confusion between the *Cross Patonce* and THE CROSS-FLORY or FLEURY. The distinction is supposed to consist in this; that, while the arms of the *cross patonce* gradually expand, those of the *cross-flory* are of equal width very nearly to the end. But I agree with NISBET and GIBBON in thinking the true *cross-flory* to be one of which the ends terminate in

fleurs-de-lis, as in Plate XV., fig. 6, or perhaps better on page 173, fig. 64. *Or, a cross flory sable*, the coat of LAMPLOWE, or LAMPLUGH. *Sable, a cross-flory between four escallops argent*, is borne by FLETCHER of Saltoun. RADA in Spain bears: *Or, a cross-flory sable*, often drawn as a *Cross of Calatrava*. *Argent, a cross-flory sable*, is the coat of SWINNERTON.

The Cross *fleurette* or *flurty*, or *fleur-de-lisée* (fig. 63), is again often confounded with the preceding one. But correctly drawn it should be a plain cross coupé having a demi-fleur-de-lis attached to the extremity of each arm; it is represented in Plate XV., fig. 7, the arms of PEREIRA. This is known abroad as the *Cross of Calatrava* from the Cross which appears in the arms of that famous Spanish Order. (The badge of the order was different in shape, being more like the *cross-flory*.) The *Cross of Calatrava* figures in many important Spanish coats, and is often drawn and blazoned *voided*, i.e., the body of the cross is in outline, allowing the field to be visible in the intermediate space. The Spanish VILLAGOMEZ use: *Or, a Cross of Calatrava gules, between four cauldrons sable*. The PANTOJAS of Estremadura bear: *Azure, a cross florencée gules bordered or, within a bordure of sixteen panes gules and argent*. In English blazon this would be, *Azure, a cross fleur-de-lisée or, voided gules*, etc.

The French VILLEQUIERS bear: *Gules, a cross fleur-de-lisée, between twelve billets or* (NISBET wrongly makes the field *azure*).

THE CROSS ANCRÉE, and the CROSS MOLINE.—The cross *ancrée* has its extremities terminating in two curved pieces like the hooks of a grapnell (as on Plate XVI., fig. 2). It resembles the cross *moline* (which is so called from its being similar in shape to the iron cross in the centre of a mill stone) except that the latter is now borne pierced in the centre, in French *ajourée*; the

piercing is usually square, but may be round, or lozenge-shaped. It must however be noticed that this is rather a modern refinement, and that the cross moline of the *Rolls of Arms* is not thus pierced. *Argent, a cross moline sable* is the coat of COLVILLE. The COLVILLES of Ochiltree bear the same *square-pierced*. These two are NISBET'S instances (i., p. 115), and it will be noticed that here the piercing is duly expressed. In my view the cross *moline* and the cross *ancrée* are practically the same thing; and if there be a piercing it should be, as in French blazon, distinctly expressed. *D'Or, à la croix ancrée de gueules*, is the coat of the AUBUSSONS, Comtes de la FEUILLADE; Ducs de la ROANNAIS (Plate XVI., fig. 2). *Argent, a cross ancrée sable*, is borne by the Marquises and Comtes de MONTALEMBERT in France. The Dutch family of BENTINCK, now Dukes of PORTLAND in England, use: *Azure, a cross-moline argent*; the Marquises de SALVERT in France use the same. This coat is also attributed to MOLINEUX; but the MOLYNEUX family, Earls of SEFTON, etc., usually bore the charge *Or* (Plate XVI., fig. 1), and often in later times square, or even quarter, pierced. (The difference between quarter piercing and square piercing is, that the former is much larger than the latter, taking up the whole square at the point of intersection of the arms of the cross.) *Gules, a cross moline argent* (sometimes *ermine*), are the arms of BEC, or BEKE. They are also those of the Principality of RATZBURG (quartered by MECKLENBURG), and of the Principality of CAMIN (quartered in the full coat of PRUSSIA). Both of these Principalities are Bishoprics seized and secularised at the Reformation. *Per fess or and azure, over all a cross-moline argent*, is the coat of the County of GRADISCA. *Per pale argent and azure, a cross-moline counter-changed*, is borne by LIGNIÈRES. *Gules, a cross-moline or*, is borne by VILLEHARDOUIN.

Sable, a cross-moline argent, is the coat of UPTON in England; UITENHAGE in Holland. The UPTONS, Viscounts TEMPLETOWN, make the charge *or*.

Plate XVI., fig. 3 gives us the arms of KNOWLES, or KNOLLYS, formerly Earls of BANBURY: *Azure, crusily and a cross-moline disjoined (or voided throughout) or*.

THE CROSS SARCELLY, or RECERCELLÉE, is simply a variety of the cross *ancrée*, or *moline*; only differing from the latter in having the hooks at the end drawn larger so as to admit of another convolution. The cross of the BECS, or BEKES, referred to above, is often drawn after this fashion. *Azure, a cross-sarcelly voided or*, is the coat of BASING.

THE CROSS BOTONNY (or BOTONNÉE) (*trefle*) is represented on Plate XV., fig. 8; in it each arm of the cross terminates in a trefoil. *Azure, a cross-botonny argent*, are the arms of GOLDISBURGH. *Argent, a cross-botonny gules*, is borne by BRYERLEGH. *Gules, a cross-botonny or*, was used by JOHN BOKINGHAM, Bishop of LINCOLN (1362-1398). *Gules, a cross between four crosslets-botonny argent*, are the arms of DE CLAIRON, Comtes de HAUSSONVILLE in France. The cross botonny is occasionally met with *fitchy* at the foot.

THE CROSS POMMETTY (POMMETTÉE), or POMMELLY, is one of which the arms end in a ball, or globe. It is sometimes called a *croix bourdonnée*, from the round ball by which the tops of the *bourdons*, or pilgrim's staves, were surmounted. *Argent a cross-pommetty sable*, are the arms of WASSELEY, WASTERLEY, or WESTLEY, sometimes blazoned as a CROSS CLECHÉE, this is not a common form in British armory. In it each arm of the cross expands into a kind of curved lozenge shape, voided like the handle of a mediæval key, and having a small knob at each angle (Plate XV., fig. 10). *De Gueules à la croix clechée et*

pommettée d'or, were the arms of the Counts of TOULOUSE; a circumstance from which this cross derives its ordinary Heraldic name of "*a cross of Toulouse*." In the seal of RAYMOND VII., Count of TOULOUSE in 1228, the "voiding" is only a plain cross. *D'Azur, à la croix de Toulouse d'or*, is the coat of VENASQUE in France. *Azure, a cross of Toulouse argent*, is borne by BOFFIN D'ARGENÇON in France. *Or, a cross of Toulouse gules*, are the arms of LUPIA in Spain. The same coat is borne by the Italian MOZZI, and by VENASQUE, LAUTREC, and ST. GILLES in France. The cross (borne *Argent* in a field *gules*) of the City and See of PISA resembles in general shape that of TOULOUSE, it is pommetty, but its sides are not curved and instead of being voided the whole cross is coped, or faceted (Plate XV., fig. 12).

A CROSS FOURCHÉE, OR FOURCHETTÉ, is one in which each arm of the cross forks like a V. *Or, a cross-fourchetté sable* is the coat of TRUCHSESS DE KULENTHAL in Germany; the reverse is used by VAN VIERACKER. (Page 173, fig. 65.)

THE CROSS TAU is in the shape of a broad letter T. *Or, a cross Tau azure*, were the arms of the Order of ST. ANTHONY (probably originally the cross, or crutch-head, of a pilgrim's staff). With the field *argent* this forms the first and fourth quarters of the coat of the Barons HANNET in Prussia. *Argent, a cross Tau gules*, is borne by VAN GENT of Utrecht; and, with the cross in bend, by the Counts von ROTHALL (SIEBMACHER, *Wappenbuch*, iii., 14). *Azure, a cross Tau or*, is used by the VROOMBAUTS of Flanders. (Page 173, fig. 67.)

THE CROSS GUIVRÉ, or GRINGOLÉE, is a plain cross couped; at the extremity of each arm are two serpent's heads curved outwards. (See Plate XVI., fig. 6, the arms of MONTFORT.) The Barons von UFFELE in Flanders use: *Argent, a cross-guivrée azure* (over all *Argent*, three

fess-de-moulin sable). *Argent, a cross-gringolée gules*, are the arms of HAGEN, and OTHEGRAVEN.

A CROSS URDÉE is one in which the arms are spread at the end into a lozenge shape. In Plate XV., fig. 12 the Cross of the MANFREDI (there called a cross *re-tranchée*) is of this shape, but is also pommetty.

THE CROSS AVELLANE is one of which the arms take the conventional form of a filbert. It is but rarely met with except as the cross which adorns the Orb of Sovereignty in the British Regalia.

THE CROSS AIGUISÉE is simply one of which the points are sharpened into the shape of a chevron (p. 173, fig. 66.)

CROSSLETS.

These are properly only little crosses ; but the word is often used as an abbreviation for the fuller term *Cross-Crosslet*, or *Crossed Crosslet*. In these latter each arm of the cross is recrossed by a small piece at right angles. In the *Cross-Crosslet-fitchy* the lower arm is pointed, and the traverse thereon is usually omitted. Crosslets are usually borne in groups ; sometimes as powderings of the field (see *Semé* or *Crusily*, p. 122). There are, however, instances in which both the Cross-Crosslet and the Cross-Crosslet-fitchy are found in arms as a sole charge. *Argent, a cross-crosslet gules*, is a coat of BRIERLEY ; of CROSSLEY ; and of DUNNING in Scotland, *Ermine, a cross-crosslet sable* is the coat of CARROLL. *Gules, a cross-crosslet-fitchée argent*, is a coat of ROUSSET in France. *Sable, a cross-crosslet argent*, is used by DURRANT, or DURANT.

But, as has been said, the chief use of the cross-crosslet is as a subordinate charge. Thus : *Azure, a bend between six crosses-crosslet-fitchy or*, is the coat of the Earldom of MAR. The Scotch family of SPALDING bears : *Or, on a cross azure five crosses-crosslet of the first*.

Gules, a fess between six crosses-crosslet or, is the well-known coat of the BEAUCHAMPS, Earls of WARWICK (Plate XVI., fig. 4). *Argent (and Or), a fess dancetty between three crosses-crosslet-fitchy gules*, are coats of SANDYS of England (sometimes the crosslets are *botonné*, or *treflé*, in these coats). *Gules, a fess between three crosses-crosslet-fitchy or*, is borne by GORE, Earl of ARRAN in Ireland.

Azure, a fess engrailed between six crosses-crosslet or, was the coat of WILLIAM CAMDEN, the Antiquary, *Gules, a fess chequy (or counter-compony) argent and sable, between six crosses-crosslet of the second* was the coat of BOTELER, or BUTLER in England. *Argent, a chevron gules between three crosses-crosslet-fitchy sable, within the Royal Tressure of Scotland*, is the coat of the KENNEDYS, Earls of CASSILIS, and Marquesses of AILSA. *Azure, a fess argent between six crosses-crosslet-fitchy or*, is the arms of the old Scottish house of RATTRAY (Plate XVI., fig. 5), wrongly attributed to CRAVEN. The CRAVENS, Earls of CRAVEN, use *Argent, a fess between six crosses-crosslet-fitchy gules*.

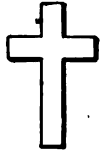
Argent, six crosses-crosslet-fitchy sable, on a chief azure two mullets or, is the coat of CLINTON, Duke of NEWCASTLE. *Argent, on a fess gules three crosses-crosslet of the field*, was borne by CORSANT, a family who were engaged in the First Crusade. (*Salle des Croisés* at Versailles.)

Vert, a saltire between twelve crosslets or, is the coat of the Lordship of MEHRENBURG, quartered by the House of NASSAU. (Notice these are crosslets proper, *i.e.*, small plain equal armed crosses.) (Plate XVI., fig. 9.)

The Norman family of BRÉZE, Comtes de MAULEVRIER, bore: *d'Azur, à un écusson d'argent bordé d'or en abîme; accompagné de huit croisettes d'or en orle*. These arms appear on the handsome monument by GOUJON, erected in the Cathedral of Rouen by DIANE

DE POITIERS (mistress of HENRI II.) to the memory of her husband the Duc de BRÉZÉ.

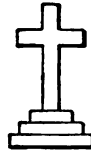
The cross of S. JULIAN was a crosslet in saltire, as Plate XVI., fig. 10.



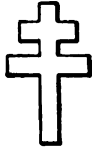
53. Passion.



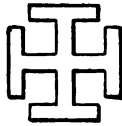
54. Greek.



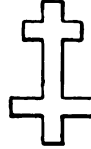
55. Calvary.



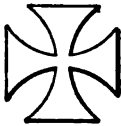
56. Patriarchal.



57. Potent.



58. Lorraine.



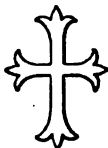
59. Patty.



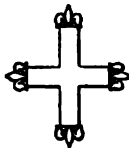
60. Patty-fitchy.



61. Maltese.



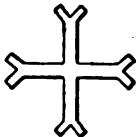
62. Patonce.



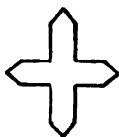
63. Fleur-de-lisée.



64. Flory.



65. Fourchy.



66. Aiguisée.



67. Tau.

CHAPTER VI.

THE SUB-ORDINARIES.

THE charges which, for convenience only, I have included under this heading, are as follows:—the QUARTER; the CANTON; the GYRON; the INESCUCHEON; the BORDURE; the ORLE; the TRESSURE; the FRET; the PALE or PAIRLE; the LOZENGE; the FLAUNCIE and FLASQUE; the BILLET; the LABEL; and ROUNDES of various colours.

I. THE QUARTER (*Franc-quartier*). — As its name denotes this bearing occupied originally the quarter of the shield, *i.e.*, the first fourth part of the field cut off by the palar and fess lines meeting in the fess point. It is found drawn of this size in early English blazons. In modern ones it has undergone some diminution and cannot now be practically distinguished in most cases from its former diminutive, the *Canton*, except when, as in the instances now given, it is the sole charge. *Argent, a quarter sable*, is the coat of SUTTON, Lord LEXINGTON; *Gules, a quarter argent*, is the old coat of BLENCOWE (Plate XIX., fig. 1). SHIRLEY, Earl FERRERS, uses: *Paly of six or and azure, a quarter ermine*. *Counter-vair, a quarter ermine*, is borne by SALPERWICK, Marquis de GRIGNY: the Président LAMOIGNON bore: *Losangé de sable et d'argent, au franc-quartier d'hermine*, and DASBOURG of Luxemburg, *Or, a quarter sable*. *Azure, a bend or, and a sinister quarter argent*, is the coat of the family of WINDECK, quartered in the second and third by the Barons von FLECKENSTEIN with their own coat *Barry of six vert*

and argent, in the first and fourth (*vide infra*, Vol. II.). *Gules, fretty or, on a canton of the same a lion passant sable*, is the old coat of DE RIBAUMONT who took part in the First Crusade. *Or, fretty gules, a canton ermine*, is the coat of NOEL, Earl of GAINSBOROUGH (Plate XIX., fig. 2). In the *Armorial de Gueldre* the arms of the Sire de LEEFDAEL are: *Or, three cinquefoils gules, on a quarter of the last an eagle displayed argent*. Only two of the cinquefoils are here visible; the third is hidden by the quarter, but notice that the blazon supposes it to be still existing under that addition or augmentation. A rather remarkable coat is that of SCHATZ of Bavaria: *Per bend sinister argent and gules, a canton of the last*. This is, however, rather a case of a German *parted* coat.

II. THE CANTON (*Franc-canton*).—This as stated above is a diminutive of the *Quarter*. It occupies the ninth part of the shield (or the space either on the dexter or the sinister in the upper portion of the escutcheon if the shield were supposed to be charged with a plain cross drawn of the theoretical proportions). Both the quarter and canton are, theoretically, additions to the original coat; and if occasion require it are considered exempt from the ordinary rule which forbids colour on colour, or metal on metal. Plate XIX., fig. 3, is the coat of KINGSCOTE, *Argent, ten escallops, four, three, two, and one sable; on a canton gules a pierced mullet or*. In all such cases the number of charges named is that which would appear upon what is assumed to be the original coat, including those "absconded" or hidden by the canton. TERWEILER bore: *Or, a canton sable*. Usually the canton used is the dexter one, but in a few cases the sinister canton is employed. But these sinister cantons are often the result of the inversions noted on p. 145. *Chequy or and gules, a sinister canton argent*, are the arms of SLEICH. *Sable, a sinister canton*

argent, is in SIEBMACHER'S *Wappenbuch*, for EYTZENRIET.

Per fess argent and or, on a canton gules the lion of St. Mark, is the coat of the Venetian FOSCARI.

The *Canton* has been sometimes thought to indicate the square banner of a knight-banneret. It may have done so very occasionally. I remember three coats in which the lower edge of the charge is indented, as if it had been intended to give the idea of a banner (though not necessarily that of a banneret, which was simply square). In the second *Calais Roll*, i.e., the *Roll of Knights* made at the Siege of Calais in 1348 (HARL. MS. 6589, printed in *Notes and Queries*, 5th S., vol. iv., pp. 324, 383), is the coat of Sir WILLIAM DE LA ZOUCHE, *Gules, bezantée, a canton indented at the bottom ermine*. *Or, a canton indented at the bottom gules*, was the coat of BESYNGBURGH. *Azure, a chevron engrailed, and a canton indented at the bottom or*, was borne by DEDHAM.

There are some foreign coats which contain two cantons one in the chief, the other in the base on the same side of the shield, DE THOMEROT (Plate XVIII., fig. 1) bears: *Azure, senestré or, in the first two cantons, one in dexter chief, the other in base argent*. The coat of CAMBRIDGE, Lord Mayor of London, 1420, is an exceptional English use, *Sable, two cantons argent, one in dexter chief the other in base*.

Instances of the use of the *Quarter* and *Canton* as "DIFFERENCES:" as "AUGMENTATIONS:" and as "MARKS OF ILLEGITIMACY:" will be found respectively in the subsequent Chapters which treat of those subjects.

A *Canton*, and *Fess* (or *bar*), are sometimes conjoined in one bearing without any dividing line; as in Plate XIX., fig. 4 which is the coat of WOODVILLE or WIDVILLE: *Argent, a fess and canton conjoined gules*, borne by Queen ELIZABETH WOODVILLE, wife of EDWARD IV. *Or, a fess and canton sable*, are the coat of GEOFFREY RIDEL,



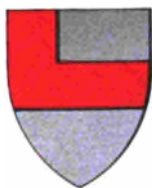
1 Quarter.
(Blencowe.)



2. Canton.
(Noel.)



3. Canton.
(Kingscote.)



4. Canton and fess.
(Woodville.)



5. Gyron.
(De Cluseau.)



6. Gyrona.
(Mortimer.)



7. Flanches.
(Hobart.)



8. Lozenge.
(Hyde.)



9. Masole.
(Fawkes.)



10. Lozenges conjoined.
(Montacute.)



11. Masles conjoined.
(De Quinci.)



12. Fusils conjoined.
(Percy.)

Bishop of ELY (1174-1189). *Chequy or and gules, a canton barry argent and of the second*, are the arms of TREDERN in Brittany. *Ermine, on a canton gules an escutcheon voided argent*, is the coat of SURTEES of Durham.

III. Next to the QUARTER or CANTON, we may place the GYRON (*giron*) which is the lower half of a *Quarter*, formed by a diagonal line; or we may define it as the piece included by half the partition line *per bend*, and half the partition line *per fess*, meeting in the fess point.

There is, I believe, only one instance in British armory in which a single *Giron* occurs as a charge; it is in the coat of CHIVERS: *Argent, a giron azure and three cinquefoils gules*. Plate XIX., fig. 5, is the coat of DE CLUSEAU in LIMOUSIN, *d'Argent, au giron de gueules*. EYSESTETEN in Bavaria bore: *Gules, a giron argent*. Girones appear in the arms of the GIRON, Duke of OSSUNA, Marquis of PENAFIEL in Spain. The name is said by BARNABÉ MORENO DE VARGAS to have been assumed by RODRIGUE GONSALEZ DE CISNEROS who yielded his own horse to ALPHONSO VI., whose charger had been killed under him; and in order to secure the return of the horse to him, he cut off with his sword a *giron*, or gusset-shaped piece, from his surcoat, so that he might be recognised by the king at the close of the combat. (See MENÉTRIER, *Traité de l'Origine des Armoiries*, Paris 1680.) The GIRON arms are: *Or, three points, or girones, moving from the base of the shield gules; and a border chequy of the same tinctures*. The Dukes of OSSUNA bear: *Per fess (a) in chief, CASTILE impaling LEON; (b) in base, Or, three girones accosted, issuing from the base gules, for GIRON; the whole within a bordure chequy gules and or, thereon five escutcheons azure, on each as many plates in saltire,—“las Quinas Reales” of PORTUGAL*. (*Vide infra*, Vol. II., p. 29,

and Plate VII., fig. 2.) The Styrian family of BEURL bears: *Gules, a large gyron or, charged with a smaller one of sable.* (The first passes beyond the fess point. See SIEBMACHER, ii., 45.)

In the remarkable coat of MORTIMER, Earl of MARCH, Plate XIX., fig. 6, a small *gyron* (sometimes called a "*bast esquierre*") occurs at each end of the chief. The arms are blazoned: *Barry of six or and azure, on a chief of the first two pallets between two gyrons of the second, over all an inescutcheon argent.* Otherwise: *Azure, three bars or, on a chief of the last two pallets of the first, the corners gyronned of the first and second, an inescutcheon argent.* (See the seal of EDMUND MORTIMER, *infra*; and also the chapter on DIFFERENCES, in Vol. II.)

The curious arms of the French family of PRESSIGNY resemble those of MORTIMER; and the coat was one which was thought so difficult to describe clearly and succinctly as to be a test of a man's knowledge of French blazon. It is: *Per pale or and azure, three bars counter-changed; a chief also per pale and of the same tinctures, thereon two pallets between as many girones all counter-changed. In the centre point of the whole shield an escutcheon argent.* These were the arms of RENAUD DE PRESSIGNY, Maréchal de France in 1270. (Plate XVIII., fig. 9.) Several old English coats were formed on this model, notably that of BURLEY.

The coat blazoned above is that drawn in the MS. *Armorial du Héraut* "BERRY," circa 1450, No. 716.

"D'or et d'azur, au pié party,
Au chef pallé, fessé, contre-fessé,
À deux quantons gironnés
Et un escu d'argent par my (*i.e.*, 'en abîme')
Sont les armes de Pressigny."

There are slight variations, but MENÉTRIÉ (or his editor), for once goes all wrong in *La Nouvelle Méthode du Blason*, 1718, p. 263. A good modern French blazon,

given in RIETSTAP'S *Armorial Général* under MARANS, is: *Fascé-contre-fascé d'or et d'azur de six pièces, à un écusson d'argent en abîme; au chef tiercé en pal (a) tranché d'or et d'azur; (b) parti d'azur et d'or; (c) taillé d'azur et d'or*, but the tinctures are repeated in a way which would be very shocking to an English Herald of the old school; and (b) differs slightly from our blazon.

IV. THE INESCUCHEON, OR ESCUCHEON (*écusson*).—The former name is applied only when, as in the MORTIMER coat above recorded, there is but one such charge; when there is more than one they are called escucheons. This is however a modern refinement which does not obtain universal acceptance.

Argent, an inescucheon ermine, is said to be the coat of BAZIN, or BASING; and its reverse that of BLANKFRONT. It is not always easy to determine whether a coat should be blazoned as charged with an escucheon, or with a bordure; for instance in GLOVER'S *Ordinary* the coat of GWYN is said to be both: *Vair, an escucheon or*; and *Or, a bordure vair*. *Azure, an escucheon argent (d'azur, à l'écusson d'argent)* is the coat of WAVRIN, as borne in 1191 (Third Crusade); and still by the Counts of WAVRIN in Belgium (see *Armorial de Gueldre*, No. 154). *Or, an escucheon gules*, is the coat of the Lordship of BITSCH, quartered by the Counts of HANAU. *Sable, an escucheon argent*, are the arms of the NATTENHEIM family, to which belonged the celebrated philosopher CORNELIUS AGRIPPA. *Or, three escucheons barry of six vair and gules*, is borne by MONTCHENSV (*Rolls* of 1277 and 1296). *Gules, three escucheons argent*, is the coat of JOHN FITZ-SIMON (*Roll temp.* HENRY III.); and its reverse (Plate XXII., fig. 12) is the well-known bearing of the Scottish family of HAY. PLANCHÉ suggests that did we know the paternity of EVA, wife of William DE HAYA, who was living in 1174, we might probably be able to

account for the adoption of these arms without going back, as the preposterous legend does, to the times of the Danish invasion of Scotland.

The same coat: *Argent, three escucheons gules*, is the bearing of the Counts de RIBEAUPIERRE, or RAPPOLSTEIN, of Alsace (MARICE, *Chevaliers de la Toison d'Or*, No. 144); of RABENSTEIN in the *Wappenrolle von Zürich* (No. 385); of the ancient Dukes of SPOLETO; of the French families of ABBEVILLE DALÉNONCOURT; LA MOTTE, etc.; and of the English D'AVILLIERS (*temp.* EDWARD I.). Or, *three escucheons vair*, was borne by DE FONTAINE in 1203 at the Third Crusade (*Salles des Croisés* at Versailles).

V. THE BORDURE (*bordure*).—The BORDURE is, as its name denotes, a border surrounding the shield. According to French usage it should occupy one-fifth of it; but in practice its size depends on whether it is borne charged or plain. The confusion in ancient blazons between coats in which this or an escucheon is the sole charge has been already noted. *Chequy or and azure, a bordure gules*, was the coat of the Counts de DREUX, created Earls of RICHMOND in England. *Ermine, a bordure gules* appears in the *Roll* of 1286 as the arms of HUNDESCOTE. *Ermine, a bordure engrailed gules*, is the coat of BARNEWALL, Lords TRIMLESTOWN, in Ireland, etc. Or, *a bordure engrailed sable*, is borne by KNIGHT. Its chief use, especially in Scotland, has been as a *brisure*; that is, as a mode of differencing the younger branches of families from the parent stock; and its use for this purpose will be more fitly considered in the Chapter on DIFFERENCES, in Vol. II.

But there are a few examples in Scottish armory in which the bordure is used as a principal figure. Plate XX., fig. 2, is the coat of the MAULES, Earls of PANMURE, it is *Per pale argent and gules, a bordure charged with eight escallops, all counter-changed*. These number



1. Bordure.
(*Earl of Cornwall.*)



2. Bordure.
(*Maule.*)



3. Bordure.
(*Dunbar.*)



4. Bordure compony.
(*Beaufort*)



5. Bordure counter compony.
(*Oliphant of Condie.*)



6. Bordure chequy.
(*Barclay of Touch.*)



7. Bordure of Castile.
(*Portugal.*)



8. Orle.
(*Baliol.*)



9. Orle of martlets.
(*Gledstanes.*)



10. Tressure flory counter flory.
(*Fleming.*)



11. Tressure.
(*Howard.*)



12. Tressure.
(*Earl of Aboyne.*)

six only in Sir DAVID LINDESAY'S MS. and on the seal of Sir DAVID MAULE, in 1320. (See the *Registrum de Panmure*, I., clxiv., edited by JOHN STUART, LL.D., privately printed in 1874.) Fig. 3 of the same plate is the coat of the old Earls of DUNBAR and MARCH, unquestionably the chiefs of their family. It appears on the seal of Earl PATRICK as early as 1292; and the bordure is there charged with eight roses; this is the usual number, though it varies in the seals of his descendants, and occasionally the bordure appears to be uncharged.

Bordures are more frequent in Elsass than in the other German states.

The *Bordure* may be formed of any of the compound partition lines, as in the coats of BARNEWALL and KNIGHT above given where the bordure is engrailed. The HAMILTONS of Neilsland difference with a *bordure-quarterly, engrailed argent, and invecked azure*. It may further be parted per pale, or per fess, or be borne quarterly. It may also be compony, or gobony, that is divided into pieces of alternate metal and colour. The Spanish family of IRRIBERI, bear: *Or plain, within a bordure composé of eighteen pieces of azure and of the first*. Such bordures are frequently used, as will hereafter be shown, as marks of cadency; and only one is therefore given here. The legitimated BEAUFORTS, children of John of Ghent, bore the Quartered coat of FRANCE, and ENGLAND, *within a bordure composé argent and azure*, as in Plate XX., fig. 4.

In *goboné*, or *composé*, bordures, the *pieces* or *compons*, are often charged. A *bordure counter-composé* differs from the *bordure-goboné* in having two rows of pieces. Such a bordure appears in the coat of OLIPHANT of Condie (Plate XX., fig. 5). *Gules, three crescents argent, a bordure counter-compony of the tinctures. Barry of six or and sable, a bordure*

counter-compony of the same is the coat of the Barons SAVA of Italy and Provence. A curious Italian *bordure counter-compony* is that of the RIZZOLETTI of Padua—the outer panes are alternately *sable* and *argent*, while the inner row is of *gules* and *argent*. A similar example is found in the coat of the Galician Counts of STADNICKI. There the outer *compons* are of *azure* and *argent*, the inner ones of *argent* and *gules*. In *bordures goboné*, and *counter-componé* the pieces, or panes, follow the outline of the shield and the lines which divide them are usually drawn as if radiating from the centre point. But in a *bordure chequy*, there are not only three rows of panes or chequers but the dividing lines do not follow the outline; the chequers are all rectangular, and the *bordure* as a whole is treated as if it were itself cut out of a chequered field; as in Plate XX., fig. 6, where BARCLAY of Touch bears: *Azure, a chevron or between three crosses patée argent; a bordure chequy of the second and first*. When a *bordure* is blazoned *flory*, *crusily*, *bezanté*, or *billetty*, it is understood to be charged with *eight* fleurs-de-lis, crosslets, bezants, billets, etc.

The expressions a "*bordure of ENGLAND*" or a "*bordure of FRANCE*" are used to imply in the one case, a *bordure gules* charged with (eight) golden lions passant gardant; and in the other, a *bordure azure* charged with (eight) fleurs-de-lis *or*. Similarly, a "*bordure of CASTILE*" (now borne in the Royal Arms of PORTUGAL), is of *gules* charged with the golden castles of CASTILE. (Plate XX., fig. 7.) RICHARD, Earl of CORNWALL, elected King of the ROMANS, second son of King JOHN of ENGLAND, bore: *Argent, a lion rampant gules crowned or, within a bordure sable, charged with bezants*, varying in number. (Plate XX., fig. 1.) *Quarterly or and azure, a bordure counter-changed* is used by AUBER in France, and (with *sable* instead of *azure*) by ADALBERT.

Occasionally a double bordure is found in the Heraldry of the Peninsula. The Portuguese ORTINS bear: *Em campo azul hum Sol de ouro, e duas bordas duras, a primeira de prata cheia de rosas verdes; a segunda composta de prata e vermelho.* (*Azure, a sun in splendour within two bordures, the first argent charged with roses, vert; the second compony argent and gules.*) A still more curious example is that of MENDANHA: *Escudo de prata, e nella Leaõ negro, armada de vermelho; orla de azul coticada de ouro, e segunda orla de vermelho.*

There are some coats in which the effect of several bordures is produced, and which require skill and attention in blazoning. For example: the Counts de THIENNES bear: *Or, a bordure azure, and en surtout an escutcheon argent thereon a lion rampant gules crowned or within a bordure azure.* Here the effect is the same as if the *argent* shield bore a triple bordure, *azure, or, and azure.*

A CIRCULAR BORDURE is found in the coat of the Scottish family of KILGOUR. *Argent, a dragon volant in pale wings displayed within a circular bordure sable thereon three crescents of the field* (see STODART, *Scottish Arms*, ii., plate lv.). The French blazon of this bordure would be *Vêtu en rond*. The German family of LEO bear: *d'Or, au lion de sable, le champ vêtu en rond du même.* The Florentine BELLINCIONI use the same, the field of *argent*, the lion and bordure *gules*; and the Swiss RHEINAU, *Azure, a lion rampant or, a bordure circular gules.*

Of this bearing *Vêtu en ovale* is a variation. *Or, six mule shoes azure nailed argent, the field vêtu en ovale ermine,* is the coat of FERRIÈRE DE TESSÉ.

In Scotland a bordure-quarterly is often used with quartered coats and is occasionally formed by more than one compound line (see the HAMILTON bordure on p. 181).

The coat of Lord GREY: *Gules, a lion rampant within a bordure engrailed argent*, although to appearance a differenced coat, seems to belong to the same category of principal arms; just as in English armory the TALBOTS, Earls of SHREWSBURY, bore: *Gules, a lion rampant within a bordure engrailed or*, in which coat the bordure appears to be not a brisure denoting cadency from an ancestor who bore simply *Gules, a lion rampant or*, but rather a difference originally assumed to distinguish the family of TALBOT from other families who bore the common charge of *a lion or, on a field gules*. (My MS. *Ordinary* contains the names of over a hundred families to whom this coat is attributed.)

In Spanish coats the bordure is sometimes of the same tincture as the field, only separated from it by the pourfil line; thus the Andalucian family of CANIZARES bears: *Gules plain, a bordure of the same charged with eight saltires coupé (flanchis) or*. ESCORNA similarly bears: *Argent, an ox statant gules, on a bordure of the field eight bells azure*. (On Spanish bordures see my "Heraldry of Spain and Portugal;" and pp. 29, 30, *infra*, Vol. II.)

In England the use of the bordure as a principal charge is not unfrequent, and in such cases it is itself generally charged with eight repetitions of a minor charge:—bezants, escallops, roses, etc. The different families of ERPINGHAM bore: *Argent*, with bordures of various tinctures for difference, *azure, vert, gules*, and *sable*, charged with martlets *argent*, or *or*. We cannot say which was the original or principal coat. The various D'ARCY coats afford like examples. The diminutive *filet en bordure* is occasionally found in use.

VI. THE ORLE is a narrow bordure detached from the edge of the shield. *Gules, an orle argent* (Plate XX., fig. 8), was the coat of JOHN BALLIOL, the

vassal King of Scotland. The coat of the Berwickshire family of LANDALE of that Ilk, which has long been borne *en surtout* by their heirs-general, the Earls of HOME, is: *Or, an orle azure.*

In very early English blazons the Orle is sometimes described as "*un faux ecusson.*" (See the *Falkirk Roll* of 1298, and the still earlier *Rolls* of 1240 and 1256; MS. 414 in the Heralds' College; and HARL. MS. 6589; see also the Chapter on ILLEGITIMACY, in Vol. II.)

The ORLE is seldom found charged, or formed by any other than the line following the outline of the shield in which it is borne. But KNOX, Earl of RAN-
KNOX in Ireland, bears: *Gules, a falcon volant or within an orle wavy argent*; ULSTER's *Register* also has on record a coat, granted in 1693 to a cadet of this family, which has the orle waved on the outer, but engrailed on the inner, side. A coat of LANDEL, presumably differenced from that already given, has the orle engrailed on the inner edge; and there is another in which the inner edge is indented. PONT'S MS. gives as the coat of NORIE: *Per pale argent and sable an orle engrailed on both sides, and charged with four quatrefoils, within a bordure all counter-changed.*

The family of CHADWICK bears: *Or, on an orle gules, having the outer edge engrailed, eight martlets argent, all within an orle of eight crosslets sable.*

Six, eight, or more minor charges, such as bezants, martlets, crosslets, etc., placed round the shield as they would be arranged if there were a bordure charged with them, are said to be "*in orle*" as in the coat of GLEDSTANES, now GLADSTONE (Plate XX., fig. 9): *Argent, a savage's head couped, distilling drops of blood, wreathed with bay and holly leaves all proper, within an orle of eight martlets sable.*

The coat of CONSIDINE also has an unusual orle:

Argent, an orle gules flory and counter-flory on the outer edge only vert ; in the centre point a dagger in pale azure, hilted or.

Among the curiosities of Heraldry is the coat of BENEWITZ of Bavaria, who bear : *The arms of the EMPIRE within a circular orle nebuly azure.*

The Barons von SCHAWENBURG use : *Argent, a (plain) bordure nebuly of or upon azure, over all a saltire gules.*

VII. THE TRESSURE.—This bearing is almost peculiar to Scotland, and is very familiar in consequence of its position in the Royal Arms of that country. A plain tressure is a diminutive of the orle, and is depicted half its thickness ; it is never borne single. There are a very few instances here given in which a triple tressure is used. *Azure, three concentric orles or*, is a coat ascribed to LANDELLS (Plate XVIII., fig. 2) ; *Gules, three concentric orles argent*, is attributed to Sir JOHN CHIDIOK in the *Roll* of 1308. The Breton family of BAIGNAUX bear : *Or, four concentric orles (or plain tressures) sable.*

Early examples of the single tressure-flory will be found in Laing's *Scottish Seals* (vol. i., Nos. 172, 403, 535), but at the present day in Scotland the tressure is always double, and almost always flory-counter-flory of fleurs-de-lis, to the number of eight at least. In the well-known case of the Royal Arms of Scotland the tressure is often inaccurately depicted, all the heads of the fleurs-de-lis being turned outwards in spite of (or rather in ignorance of the meaning of) the blazon. When properly drawn the fleurs-de-lis are cut horizontally into two parts ; and the upper and lower portions project alternately from the outer edge of the outer tressure, and from the inner edge of the inner one. No portion of the fleurs-de-lis now appears upon the thin strip of the field which is shown between the two tres-

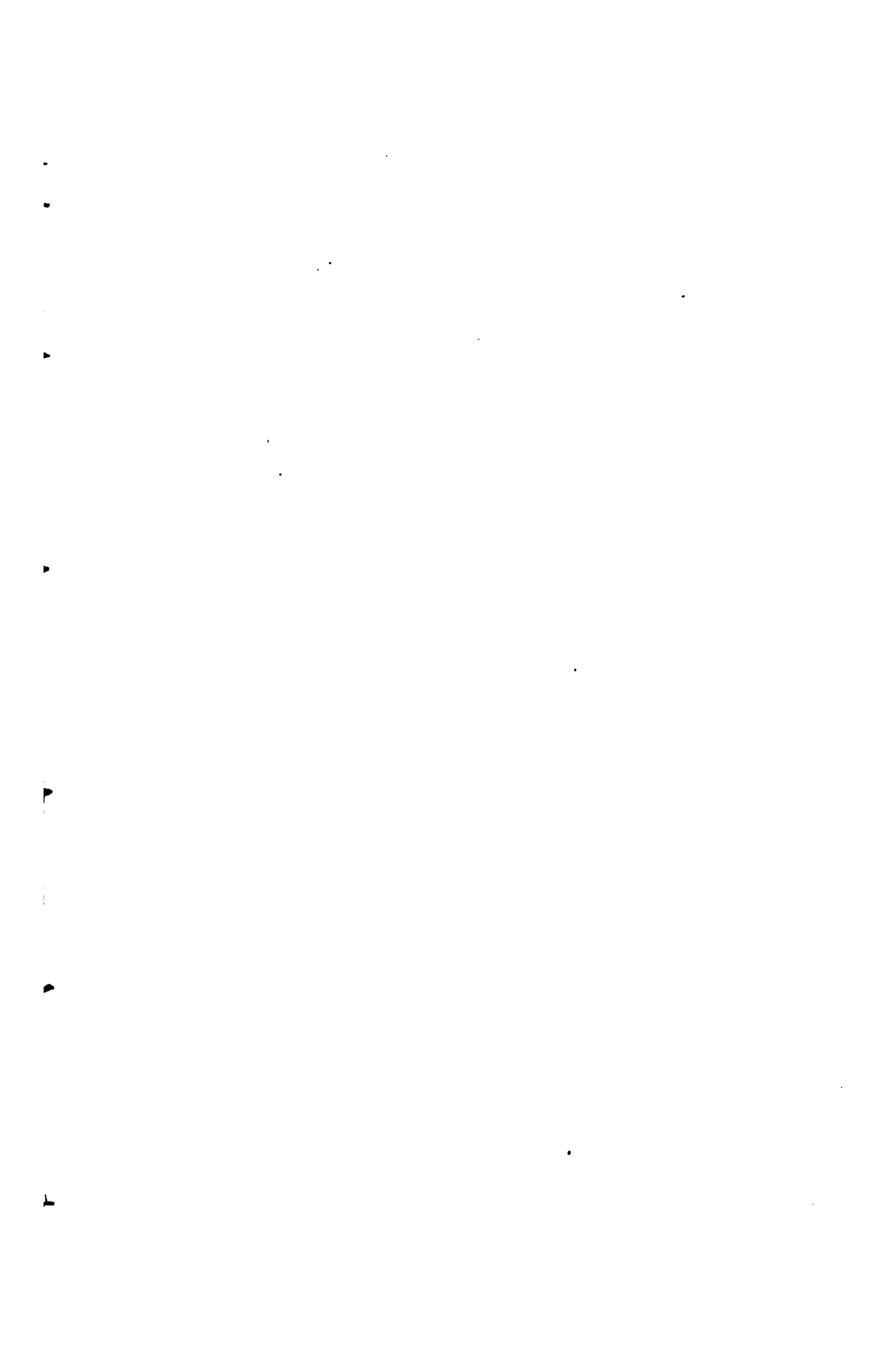
tures. (See Plates XXXVI., XXXVII., XXXVIII., etc.) But upon the binding of some books of Queen MARY STUART the whole of the fleur-de-lis is represented. (See GUIGARD, *Armorial du Bibliophile* p. 21.)

Popular belief long associated this bearing in the arms of Scotland with a supposed alliance between one ACHAIUS, King of the Dalriadic Scots, and CHARLEMAGNE; and declared that it commemorated the agreement that the French lilies should be for all time coming a defence to the lion of Scotland. It is easier to laugh at the transparent absurdity of this fable than to account for the first introduction of the fleurs-de-lis into the Royal Coat of Scotland. Historically no alliance between SCOTLAND and FRANCE can be found earlier than the reign of ROBERT BRUCE.

On the seal of ALEXANDER II. the lion is the sole charge. On the Great Seal of ALEXANDER III. (1249-1286) the lion rampant appears alone upon the shield borne by the monarch, but the caparisons of this charger have the lion surrounded by a bordure; this is charged with small crosslets but the inner edge has a border of *demi-fleurs-de-lis*. (VRÉE, *Généalogie des Comtes de Flandre*, plate xv.) A portion of this seal is engraved in LAING'S *Scottish Seals*, vol. ii., plate ii., fig. 1, and I am inclined to think not so accurately as in VRÉE'S example, where the whole seal is given, and the *crosslets* distinctly shown on the bordure. To this bordure I believe we must trace the origin of the tressure flory-counter-flory, which had no direct connection with any French alliance, connubial or political.

In the *Roll of Arms of the Thirteenth Century*, to which the date 1272 is assigned, we find what is, so far as I can trace, the first blazon of the Scottish Arms, No. 11. "Le Roy d'Escoce, d'or un lion rampant et un borde florette de gulez." This may correspond sufficiently with the bordure upon the seal of ALEXANDER III. referred to

above, but assuredly it is not the tressure flory-counter-flory as borne in later times. This was certainly held in honour in Scotland in the fourteenth and fifteenth centuries, and occasionally bestowed as an augmentation of their arms on persons descended maternally from the Royal House ; and upon others who were thought to have deserved well of their King and country. THOMAS RANDOLPH, Earl of MORAY, whose mother was ISOBEL, sister of King ROBERT BRUCE, bore: *Argent, three cushions pendent within the Royal Tressure gules* ; the tressure being an addition to his paternal coat (Plate XXXVI., fig. 9). No tressure, however, was borne by the CAMPBELLS, or the Earls of MAR, who were equally descended from sisters of King ROBERT. As early as the middle of the fourteenth century we find several families of mark bearing the tressure without having any near connection with the Royal House. Thus the FLEMINGS of Biggar bore: *Gules, a chevron within a double tressure flory-counter-flory argent* (Plate XX., fig. 10). It will be noticed that the chevron, or other Ordinary, in Scottish coats is not prolonged beyond the inner edge of the tressure ; in a few foreign coats hereafter to be given (p. 191) this rule is not observed. MALCOLM FLEMING, on whose seal in 1357 the tressure occurs (LAING, *Scottish Seals*, ii., No. 366), probably obtained that armorial distinction in reward for his devoted service to the cause both of ROBERT BRUCE and his son. It was two generations later that Sir MALCOLM FLEMING, of Biggar and Cumbernauld, allied himself to the Royal House by marriage with a daughter of ROBERT, Duke of ALBANY. The Royal Tressure also occurs on the seal of WILLIAM LIVINGSTON as early as 1357 (LAING, *Scottish Seals*, ii., No. 650), and with these two families may be classed a house of more mark—that of the SETONS, whose representative Sir ALEXANDER SETON bore the tressure in 1337 (*Scottish Seals*, ii., No. 891) ; certainly not (as has been sometimes



PARTITIONS, Etc.



1. Orzon.



2. Tappe.



3. Ruesdorf.



4. Löwenstein.



5. Eggenberg.



6. Squarciafichi.



7. Obernburg.



8. Pilawa.



9. Lindeck.



10. Kauffungen.



11. Heyerling.



12. Dolenga.

represented) in virtue of descent from King ROBERT'S sister CHRISTIAN, whose husband, Sir CHRISTOPHER SETON, was only collaterally related to the head of the Scottish house of SETON.

Of the descendants of the daughters of ROBERT II. and ROBERT III., the Lords of the ISLES ; the KENNEDYS ; the LYONS ; the GRAHAMS of Garvock ; and the EDMONSTONES, all bore the Tressure ; but no such addition was made to the arms of the Earls of DOUGLAS, or of ANGUS ; or to those of the DOUGLASES of Morton ; the LINDSAYS, Earls of CRAWFORD ; and the KEITHS, who were genealogically equally entitled to it. The families of MURRAY of Touchadam ; CHARTERIS of Kinfauns ; and MURRAY of Tullibardine (*Scottish Seals*, ii., No. 771) all had the Royal Tressure in their arms before the sixteenth century. The towns of ABERDEEN and PERTH also obtained early the right of honouring their arms with the addition of the Royal Tressure. It appears on the still existing matrix of the Burgh seal of ABERDEEN which was engraved in 1430. It was at a rather later date that it appears in the arms of the BUCHANANS and MAITLANDS. It is not easy to explain the motive of an Act of Parliament of JAMES III. of the date 1471, which, however, was never carried into effect, that there should in future be no tressure about the lion in the Royal Coat :—" In tyme to cum thar suld be na double tresor about his armys, but that he suld ber hale armys of the lyoun without ony mar." The arms of LYON: *Argent, a lion rampant within the Royal Tressure azure*, used by the Earls of STRATHMORE at present, appear on the seal of DAVID LYON of Braky, in 1506 ; but in ROSE'S MS. the coat has no tressure, and the lion is surmounted by *a bend or, thereon three roses gules*. (See STODART, *Scottish Arms*, ii., 42.) At p. 31, in the same work, there is some curious information on the use of the Tressure by the MURRAY cadets.

In later times the Royal Tressure was occasionally borne by virtue of Royal Warrants, several of which are recorded in the Lyon Register. It has been held to be *ultra vires* of LYON to allow it (except by a special warrant from the Sovereign) to any family which could not prove descent from an ancestor entitled to bear it. JAMES V. in 1542 granted a warrant to LYON to surround the arms of JOHN SCOT, of Thirlstane, with the Royal Tressure, in respect of his ready services at Soutra Edge with three score and ten lances on horseback, when other nobles refused to follow their Sovereign. The grant was put on record by the grantee's descendant PATRICK, Lord NAPIER; and is the tressured coat borne in the second and third quarters of the NAPIER arms. *Per fess or and gules, a lion rampant within a double tressure flory-counter-flory all counter-changed* were the arms of MIDDLETON, Earl of MIDDLETON.

On 12th March 1762, a Royal Warrant was granted directing LYON to add a "double tressure counter-flowered as in the Royal Arms of Scotland," to the arms of ARCHIBALD, Viscount PRIMROSE. Here the Tressure was *gules*, as in the Royal arms, although the field on which it was placed was *vert*. In a new record of the arms of ARCHIBALD, Earl of ROSEBERY, in 1823, this heraldic anomaly is done away, and the blazon is now: *Vert, three primroses within a double tressure flory-counter-flory or.* (See STODART, *Scottish Arms*, vol. i., pp. 262-263, where mention is also made of an older use of the Royal Tressure, *or*, by "Sir ARCHIBALD PRIMROSE of Dalmenie, knight and baronet, be his Majesty CHARLES ye ii. create, *Vert, three primroses within a double tressure flowered counterflowered or.*")

When the Royal Tressure is granted to the bearer of a quartered coat it is usually placed upon a bordure surrounding the quartered shield, as in the case of the

arms of the Marquess of QUEENSBERRY, to whom, in 1682, the Royal Tressure was granted upon a *bordure or*. A like arrangement is borne by the Earl of EGLINTON, and is found upon a seal of Earl HUGH, appended to a charter of 1598.

The Royal Tressure has at least twice been granted as an augmentation to the arms of foreigners. JAMES V. granted it to NICHOLAS CANIVET of Dieppe, secretary to JOHN, Duke of ALBANY (*Reg. Mag. Sig.*, xxiv., 263, Oct. 24, 1529). JAMES VI. gave it to Sir JACOB VAN EIDEN, a Dutchman on whom he conferred the honour of knighthood.

In a few exceptional and later cases the floriation of the Tressure has been somewhat varied. The Tressure (Plate XX., fig. 12) granted to CHARLES, Earl of ABOYNE, third son of the second Marquess of HUNTLY, is adorned with crescents without, and demi-fleurs-de-lis within; and the Tressure borne by the Earl of ABERDEEN, another member of the GORDON family, bears thistles, roses, and fleurs-de-lis alternately.

The double tressure flory-counter-flory has been given in England to two or three families, but not tintured gules, and there are in Foreign Heraldry a few coats in which the Tressure appears. *Or, a tressure azure*, is the coat of TROMENEC, and LE BARBU in Brittany.

Or, a double tressure flory-counter-flory vert, were the ancient arms of the princely family of GAVRE in Brabant, and with the addition of *over all a cross gules* (*d'Or, au double trescheur fleuré, contrefléuré de sinople à la croix de gueules brochant sur le tout*) this coat is borne by ROCQUENGHIEU of Cambray; and BAULANDE of Hainault. BOSSUT of Liège bears the same but with a *saltire gules brochant* over all; ESCORNAIX (otherwise VAN SCHORISSE) bears the same, but with a *chevron gules brochant* over all. (See MAURICE,

Toison d'Or, p. 91.) In the cut of the arms of DES CORNAIS in MENÉTRIER'S *Méthode du Blazon* (opposite p. 154, No. 8) the *chevron gules* does not pass the inner edge of the tressure; and there is the addition of an *escutcheon en surtout, Azure, a bend or*. In the other cases, and in the example next given, the Ordinary *en surtout* comes to the edge of the shield. *Vert, a double tressure flory-counter-flory or, over all a chevron azure*, is attributed to ALLOIS of Belgium.

VIII. THE FRET.—This Sub-Ordinary at an early period originated in the still earlier fretty coats (*vide* p. 106); as a charge it is peculiar to British armory. It is produced by the interlacing of the bendlet, and the bendlet-sinister, with a large mascle of equal width. (The family of the MALTRAVERS, bore: *Sable, a fret or*; Plate XXII., fig. 11.) The coat of the HARRINGTONS, *Sable, a fret argent*, is probably a canting coat derived from a herring net. The VERDONS, who bore: *Or, a fret gules*; the TOILEMACHES, whose arms were, *Argent, a fret sable*; the ETCHINGHAMS, whose coat is, *Azure, a fret argent*, and other families who now bear a single fret, are found recorded as originally bearing *Fretty* in the ancient *Rolls of Arms*.

A *Fret*, like a saltire or cross, is also (though infrequently) borne, singly or in combination with others, as a minor charge, and is then of smaller size and coupé. The coat of OVRV is: *Azure, three lucies hauriant argent, two and one; and as many frets or, one and two*.

IX. THE LOZENGE (and its variations, the FUSIL, MASCLE, and RUSTRE).—The LOZENGE is a four-sided figure (*rhombus*) of which the angles at the top and bottom are acute, and those at the flanks obtuse. As a single charge, or uncharged Sub-Ordinary, it is seldom found in British armory. *Gules, on a lozenge or, a chevron*

azure, is the coat of BROCKE. *Per fess or and gules a lozenge counter-changed*, is that of KIRKE, or KYRKE. It is more frequently found in foreign blazons, where it is commonly drawn as a lozenge *throughout*, i.e., its points touch the borders of the escutcheon. This is also blazoned as *vêtu*, or *chapé-chaussé*. The EUBINGS of Bavaria bore: *de Gueules, le champ vêtu d'argent*.

Gules, a lozenge argent (*de Gueules, à une losange d'argent*) is the coat of the extinct family of RORDORF in Bavaria, and of the Counts von GRAVENECK, or GRAFENEGG (of the Holy Roman Empire). The reverse is borne by the Swedish and Prussian Counts of SCHWERIN; and is the same as the coat of EUBING above.

Gules, a lozenge-throughout per pale or and sable, is the curious coat of FIDELER (SIEBMACHER, *Wappenbuch*, ii., 153).

Per fess argent and azure, a lozenge-throughout counter-changed; are the arms of CORRER, or CORRARO, of Venice. This coat is also sometimes blazoned: *Coupe d'azur sur argent, chapé-chaussé de l'un en l'autre*, (Plate VI., fig. 11). *Gules, on a lozenge-throughout or, a trefoil vert*, is the coat of the French family of BENTOUX.

In the armory of England and of the Low Countries the Lozenge is a frequent charge: either detached, or conjoined with others. Plate XIX., fig. 8, is the coat of HYDE, Earl of CLARENDON: *Azure, a chevron between three lozenges or*. *Argent, three lozenges gules*, are the arms of the Lordship of Dyck, quartered by the Princes of SALM. *Or, three lozenges gules*, is borne on the Continent by the Dutch families of HOOLA; VAN GEESDORP; and VAN VLIET. *Or, three lozenges sable*, is the coat of DE LINDT; JANS DAM; and KEMP in the Netherlands.

Frequently the lozenges are borne touching each other at the points in fess, in pale, or in bend. *Argent, three*
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lozenges conjoined in fess gules, is the well-known coat of MONTAGU, or MONTACUTE, Earls of SALISBURY (Plate XIX., fig. 10). *Argent, three lozenges conjoined in bend sable*, is borne by the Austrian Barons von SEUSENEGG; the same in pale is borne by HOUCHIN, Marquis de LONGASTRE. *Ermines, three lozenges ermine in triangle, meeting at the fess point*; is the coat ascribed to HALLOFTE, or HOLLOFTE. These lozenges in French would be blazoned "*en pairle*;" thus the Counts BRAUN VON WARTENBERG bear (for BRAUN): *d'Argent, à trois lozenges de gueules appointées en pairle*.

The Princes ROSPIGLIOSI at Rome (to which family Pope CLEMENT IX., 1667-1670, belonged) bore: *Quarterly or and azure, in each quarter a lozenge counter-changed*.

Five lozenges are often borne conjoined in pale, fess, bend, or in cross. In the Low Countries there are a very considerable number of coats containing eight, nine, and especially ten, lozenges conjoined. The last are usually arranged 3, 3, 3, 1; thus HAUDION, Count de WYNEGHAM bears: *Argent, ten lozenges conjoined azure, 3, 3, 3, 1*; and the Barons CARTIER D'YVES do the same.

An elongated lozenge, each of whose sides is much longer than its horizontal diameter, is called a *fusil* (*fusée*) from the French *fuseau*. The family of CHAMPNEYS, County Devon, bear: *Argent, two fusils in fess gules*. *Azure, three fusils conjoined in fess argent*, is borne by the Austrian Counts von EGGER, and by FRIBERG (*Wappenrolle von Zürich*, No. 153). *Per bend sable and or, three fusils conjoined in bend and counter-changed*, is borne by VON PIRRING (Plate XVIII., fig. 3). *Azure, three fusils in fess or*, is the canting coat of FUSÉE DE VOISENON in France (*d'Azur, à trois fusées d'or accolées en fasce*); and LE FUZELIER in Cambray, bears: *d'Or, à cinq fusées d'azur rangées en bande*.

In Italy the fusils are often drawn and shaded as facettèd, *i.e.*, lines connect their opposite angles. The coat of the BARDI in their chapel in the Church of Sta. Croce at Florence—*Gules, five fusils conjoined in bend argent*, has the fusils thus represented.

Perhaps the best known English example is that afforded by the coat of PERCY, Earls and Dukes of NORTHUMBERLAND: *Azure, five fusils conjoined in fess or* (Plate XIX., fig. 12). In early *Rolls* these were called "mill pecks," and are probably *armes parlantes*.

Lozenges and fusils are occasionally found *couchées*, as in the coat of HÖBOSCH: *Argent, three lozenges couchées and accolées in pale azure*.

A Lozenge *voided*, that is deprived of its middle, only a border being left, is called a *Mascle*, from *macula*, the mesh of a net. (It may be noted that in some early *Rolls of Arms* this term is applied to a lozenge.) Plate XIX., fig. 8, *Ermine, a mascle sable*, is the coat of FAWKES of Yorkshire. The *Mascle* is frequently found in Low Country and Breton coats. *Argent, a mascle sable*, is borne by LOHÉAC DE TRÉVOASEC; and (with the charge *azure*) by TRÉANNA. *Argent, three mascles azure*, is the coat of MERSEMAN of Flanders; and of MAES of Holland; *Argent, three mascles sable*, of VAN PANHUYS; MADOETS; and WAES; all also of the Netherlands.

Gules, three mascles argent, was borne by LE BASCLE, Comte d'ARGENTEUIL; and by VERRUSALEM, one of the seven patrician families of LOUVAIN.

Mascles are most frequently borne combined, thus the great family of DE QUINCY, Earls of WINCHESTER, bore: *Gules, seven mascles conjoined, 3, 3, 1 or* (Plate XIX., fig. 11). FERRERS bore the same.

Or, seven mascles conjoined azure, 3, 1, 3, is the coat of COURRAN, and the Vicomte de PLÉDRAN in Brittany bore the same but differently arranged—3, 3, 1.

The great house of DE ROHAN (Ducs de ROHAN, BOUILLON, and MONTBAZON, Princes de LEON, MONTAUBAN, SOUBISE, etc.), bore : *de Gueules, à neuf mâcles d'or* (3, 3, 3) *accollées et aboutées*.

The same coat but with the field *azure* is that of LE SÉNÉCHAL, Barons de QUÉLEN, Marquis de PONTÉCROIX.

Thirteen mascles conjoined or (4, 4, 4, 1) *in a field gules*, is borne by TIGNIVILLE. *Azure, a fess between three mascles or*, is the coat of BETHUNE, or BEATON (the family to which Cardinal BEATON belonged). *Sable, a fess between three mascles or*, is borne by the Scottish MICHELLS, or MITCHELLS.

RUSTRE.—A Lozenge pierced with a circular opening is called a *Rustre* (*ruste*). *Or, a rustre sable*, is borne by CUSTANCE. The Irish PERYS have, *Or, three rustres sable*. SOUMERET D'ESSENAU, in Flanders, uses the reverse.

The fields LOZENGY, FUSILLY, MASCALLY, have been already noticed in Chapter IV. ; and are probably more ancient than these charges which have been derived from them.

X. THE FLAUNCHE (FLASQUE, AND VOIDER).—The FLAUNCHE borne only in pairs, is a projection from each side or flank of the shield, bounded by the segment of a circle. In French blazon the shield is said to be *flanqué en rond*. *De sable, flanqué en rond d'argent*, is the coat of the Spanish family of MARTINET. Exceptionally the coat of the Bolognese family of TARTARINI is : *Or, flanqué en rond to the sinister only, azure, this is charged with a bow paleways, crossed by an arrow in fess argent*. The HOBARTS, Earls of BUCKINGHAMSHIRE bear : *Sable, a star of eight points or, between two flaunces ermine* (*de Sable, à une étoile rayonnante d'or, flanqué en rond d'hermine*) (Plate XIX., fig. 7). The PARKERS, Earls of MORLEY, use : *Sable, a stag's head caboshed*,





1. Billet.
(Savesc.)



2. Besants.
(Hope.)



3. Torteaux.
(Courtenay.)



4. Roundles.
(Heathcote.)



5. Fountains.
(Stourton.)



6. Gurges.
(Gorges.)



7. Roundles.
(Carbonnel.)



8. Annulet.
(Musgrave.)



9. Annulet Stoned.
(Eglinton.)



10. Vires.
(Virieu.)



11. Fret.
(Maltravers.)



12. Escutcheon.
(Hay.)

between two flaunches argent. Gules, two leopard's faces between as many flaunches or, is the coat of FRERE.

There are a very few instances in which flaunches have been formed by a compound line; *Argent, two flaunches indented sable*, and the reverse, are both coats of families named DANIELL, in the county of Chester.

The bearing of the flaunches has been granted pretty frequently in modern times, *e.g.*, to BAGGE, LAWES, SAVORY, baronets, etc.

When the flaunches are smaller in size they are sometimes blazoned as *flasques*, or *voiders*. The HAMILTONS of Colquhoun in Scotland are said to bear: *Gules, three cinquefoils between two flasques argent*.

XI. THE BILLET (AND DELVE).—BILLETS are small oblong rectangular figures, regarding which it has been disputed whether their name is derived from letters or logs of wood. In British armory they are usually borne in a perpendicular position, abroad they are often *couchées*. BILLY in France bears: *de Gueules, à trois billettes, d'argent*. Plate XXII., fig. 1, is the coat of the French Marquis de SAVEUSE:—*Gules, a bend between six billets or. Sable, a bend between six billettes or*, is a coat of CALLENDAR in Scotland; and of ANVIN in Picardy (which goes back to the Second Crusade). A similar coat, but with the bend engrailed, both it and the billets being *argent*, was borne by the Lords ALINGTON.

Azure, a bend between seven billets or (four in chief and three in base) was borne by the Marquises de CHASTELLUX. *D'azur, à onze billettes d'argent, 4, 3, 4*, is the coat of BEAUMANOIR, Marquis de LAVARDIN.

Gules, three billets touching each other in pale sable, are the *armes parlantes* of the Silesian family DIE SCHINDEL. *Argent, six billets couchées sable*, is the coat of the Dutch family of VAN VEEN; *Gules, five billets couchées in pale argent*, is that of ABILLON. Occa-

sionally the billet is borne *voided*; *d'Azur, à dix billettes vidées argent*, was borne by the Marquis de ST. PERN. More rarely still they are pierced circular, as (sometimes only) in the coat of DE LA BÉDOYÈRE: *d'Azur, à six billettes percées d'argent*.

A billet with four equal sides is called a *delve*, and represents a divot, or spade-full of turf, or earth, thus delved out. *Argent, five square billets, or delves, 3 and 2, gules*, is the coat of the Piedmontese MASSON.

XII. THE LABEL (OR FILE).—This figure is sometimes numbered under the SUB-ORDINARIES. Its use as a *brisure*, or mark of difference, will be considered in the Chapters on CADENCY or DIFFERENCE. Here it will be treated of as a common charge. We do not know with certainty what it represented when it was first assumed. It is apparently a narrow ribbon or bar, "*filum*," "*lambel*," stretching across the shield from one side to the other, and having other narrow ribbons, varying in number, dependent from it at right angles. In modern times these *points* are usually three in number; and they are often drawn slightly *patées*, or broader at the lower ends, like pieces of the figure called *bevily* or dove-tail. The modern form of the cadency label is as unsightly as it is without authority.

I have already contributed to BOUTELL'S *Heraldry, Historical and Popular*, p. 469, a number of interesting examples of the use of this bearing as a sole charge in Continental Heraldry.

LE CORNUT DE ST. LÉONARD (Liège) bears: *Gules, a label of three points argent*; DU RUZOU (Brittany), TROGOFF, LARDIER, and CHARDOIGNE (France): *de Gueules, au lambel d'or*. BLANDIN (Brittany) uses: *Argent, a label of five points sable*; DE KERSBEKE the same, but the label of *gules*.

VAN GROBBENDONCK (Brabant): *Quarterly, 1 and 4. Sable, a label argent: 2 and 3. Or, a fess embattled*

counter-embattled gules ; VAN OOSTENWOLDE, and DU PONT, bear : *Or, a label azure.*

Very rarely we meet with the label as a sole charge in British armory. *Argent, a label of five points azure*, is ascribed to HENLINGTON : and *Azure, a label of five points or*, to SABBEN. WILLIAM DE HINTLYNTON bears it in PLANCHÉ'S *Roll*, No. 619.

Occasionally the label occupies an unusual position. GUILLIM says that *Argent, a label of five points in bend sable*, was the coat of one MORIEN, buried in St. Mary's Church at Oxford. *Argent, a label of five points in bend gules*, is an Irish coat of GOFFE. In the coat of DE LA ROCHE DE BEAUSAIN : *Per pale gules and ermine, over all a bend wavy argent ; a label azure* is placed bend-ways upon the Ordinary. In the arms of the Dutch BARESTIJNS : *Argent, a wolf passant gules, a label of the same* is placed beneath the wolf's feet. The Frisian family of ROORDA bears : *Argent, two roses in chief gules, in base a label sable.* AURELLE DE LA FREDIÈRE in Auvergne bears : *Or, a chevron azure, in chief a label reversed gules.*

The seal of WALTER DE FAUCONBERG, summoned to Parliament as a Baron by writ, in 1295, appears to bear a shield of arms, charged in chief with a label inverted of three points. (*Cat. of Seals in the Brit. Mus.*, ii., No. 9637.) The coat usually attributed to him is *Argent, a lion rampant azure, over all a baton goboné or and gules.*

In the coat of OHA DE ROCOURT in Belgium : *Argent, a barbel in pale gules, a semi-circular label of five points azure* surmounts the head of the fish.

It is rare to meet with a label with less than three points, though I have found a few examples. The Spanish family of BERENGUER has (as its 1st and 4th quarters) *Or, a label of one point azure.*

In HARL. MSS., 1441 and 5866, there is recorded a

coat of FITZ SIMONS: *Sable, three crescents argent, in chief a label of two points, in fess one of a single point of the second.* The coat of DE LA VERGNE in Brittany is *Gules, in chief a label of two points or.* In the Portugese Royal Cadency a label of two points occasionally occurs *v.i.*, Vol. II.

LALANDE bears: *d'Or, à deux lambels de trois pendants, le premier de gueules, l'autre de sable, posés l'un sur l'autre.* The Barons von der LIPPE of Courland use: *Argent, two labels each of four points, in pale sable.* The Barons HOENS in Flanders have: *Azure, three labels argent, respectively of five, four, and three points, in pale*; and (with the labels *or*) this is the coat of EFFEREN VON STOLBERG in Prussia; and of the Florentine BUONACORSI, now extinct.

On early seals the number of the points of the label varies considerably. On that of GUILLAUME D'ASPREMONT, one of the *Chevaliers Bannerets* of Touraine in 1213, his shield bears (*gules*) a lion rampant (*or*) crowned (*azure*), and debriused by a label of ten points. (See *La Touraine*, par BOURASSÉ, p. 371, folio, Tours, 1855, while at p. 347 the number of points is *seven*.) Seven is also the number borne by DE RAMEFORT, another *Chevalier Banneret* of Touraine:—*Fusillé or and azure, a label of seven points gules. Or, a file (i.e., label) of three points gules from each a bell pendent azure, the clapper sable*, is the canting coat of BELFILE.

XIII. ROUNDLES.—We may include the ROUNDLES among the Sub-Ordinaries for convenience sake. These are balls, or circular discs, of metal or colour, and have, very needlessly, special names given to them in respect of their tinctures. Unless distinctly described as a *ball*, a roundle of gold is called a *Besant*, a name probably derived from the gold coins of BYSANTIUM in use among the Crusaders; usually it is a small flat plate of gold, but is sometimes *figured* as a coin,—when this is so it

must be expressed. A similar disc of silver is called a *Plate* (from the Spanish *plata*, silver). (Coins as heraldic charges are noted hereafter in Chapter XIV., p. 404.) The French call both bezants and plates by the general name of *besans*, affixing thereto the designation of the metal, e.g., *besans d'or*, *besans d'argent*, etc. The Roundles of colour, or of fur, are similarly called by the general term of *tourteaux*, and their colour is specified. In German Heraldry the roundles are nearly always globes. In British armory by a *Torteau* is meant only a flat, round plate *gules*. The difference between those of the roundles which are globular and those which are flat should be noted, and in drawing duly expressed by shading. A Roundle *azure* is called a *Hurt*; this is probably globular, and the name derived from the English *hurt*, or whortleberry, not, as GERARD LEGH contends, from a hurt, or bruise, received in war! The French call it a *tourteau d'azur*. Roundles of *sable* are called *Ogresses*, *Pellets*, and *Gunstones*; and are evidently intended to be globular. Their most usual name—*Pellets*—is thought to be derived from the Spanish *peletta*, the leaden knob of a bird-bolt or blunt-arrow. *Pomeis*, or *pomeys*, is the name given to roundles of a green colour, obviously from *pomme*, an apple. Roundles of *purpure* are not often met with, but are called *golpes*, or wounds; these, I suppose, should not be globular in shape, as are the still rarer *Oranges*, of *tenné*; and *Guzes*, of *sanguine* (eyeballs according to GERARD LEGH!) Roundles of fur are flat. This confusing English nomenclature is the subject of the just disapproval of foreign armorists and it is not found in the early *Rolls of Arms*; where, as in the armory of the Continent, all roundles of metals are *besants*, and all those of colour *tourteaux*. In Scotland the English use as to roundles of colour has been adopted, but the practice of calling those of metal *Bezants or*, and *Bezants argent*, has never gone out of use.

A few examples of the use of roundles, at home and abroad, may now be given.

Azure, a bezant, is ascribed to BASSINGFORD, and to BISSET; *Gules, a bezant*, to BURLEY, and GOSPATRIC. RANDLE HOLME gives *Or, a hurt*, as the canting coat of HURTLE; and, similarly, *Argent, a torteau*, to TORTOX (probably a family of his own invention). In the *Zürich Wappenrolle* (fourteenth century) *Or, a ball sable*, is the coat of TÜFEL; *Sable, a plate*, is that of SCHMID, according to SIEBMACHER, *Wappenbuch*, iii., No. 115. GUILLAUME V., Seigneur de MONTPELLIER in 1105, bore: *Argent, a torteau gules* (*Salle des Croisés*).

Azure, a chevron or, between three bezants, are the well-known arms of HOPE (Plate XXII., fig. 2).

MONTESQUIOU, Marquis de FEZENSAC, bears: *d'Or, à deux tourteaux de gueules, l'un sur l'autre, en pal*. With the *tourteaux of sable* this is the coat of BELLY in France. *Azure, two plates in pale*, is borne by VERDUZAN. *Azure, three plates, two and one*, is the coat of the Princes of MONTLÉART. *Gules, three bezants*, was borne in England by DENHAM; LA TOUCHE; and others;—the same, but with the bezants (sometimes plates) *figured*, by GAMIN of France. I suspect the roundles in the coat of BOULENGER of Holland to be balls, and not bezants: *d'Azur au chevron d'or, accompagné de trois bezans du même*; and in that of BOULA DE MAREUIL, *d'Azur, à trois besans d'or*. *Gules, three balls in fess or*, is the coat of CLOOT of Brabant. *Argent, three balls and a label in chief gules*, was borne by the Counts of SCHAESBERG.

The BANDINI of Florence bear: *Gules, three plates*, but these roundles are *balls* in the coat of HOFREITER DE DACHAU. Plate XXII., fig. 3, *Or, three torteaux*, is the well-known coat of COURTENAY, and of the Counts of BOULOGNE; and was also quartered for the County of GRONSFELD by the Counts of BRONCKHORST, of the Holy Roman Empire.

Barry of six argent and azure, in chief three torteaux, was the arms of GREY; with a *label ermine* this was the coat of the unhappy Lady JANE GREY, proclaimed Queen of England, and executed in 1554.

Another well-known British coat, that of ZOUCHE, bears: *Gules, ten bezants, 4, 3, 2, 1. Argent, six hurts, 2, 2, 2*, are the arms of DE CASTRO in Spain. *Argent, a chevron gules between three hurts*, appears in early *Rolls of Arms* for BASKERVILLE.

Perhaps the most important foreign instance of the use of roundles is afforded by the coat of the Florentine MEDICI, Grand Dukes of TUSCANY, which was originally *Or, six balls gules*. (NOTE, not *torteaux* as very often wrongly blazoned by English writers, but *palle*, i.e. balls, possibly pills!) These were formerly borne sometimes seven, or eight in number; but six, in orle, is the most usual modern arrangement. The uppermost one was changed into a ball bearing the arms of France, as an augmentation by LOUIS XI. of France, in 1465. (See the grant in Mrs PALLISER'S *Historic Devices*, etc., p. 171.) (The use of the arms with eight *palle* continued, however, after this date, as in the arms of DONATUS DE MEDICI, Bishop of Pistoia, in 1475.) In the Capella de' Medici in the church of Santa Croce at Florence the arms of COSMO DE' MEDICI, *Pater patriæ*, have the eight *palle* arranged 2, 3, 2, 1. I have noted many similar examples in the churches of San Lorenzo, and San Marco. The *palle* are eight in number on the MEDICI picture by Gozzoli, in the Louvre at Paris. In the Libreria di San Marco this arrangement appears in two finely illuminated antiphonaries, one of 1438, which came from the Convent of San Bonaventura al Bosco. In the other the central one of the three *palle* in the second row has the French augmentation. This is sometimes wrongly depicted. While the *palle* are properly drawn as balls, the one in chief is wrongly represented as a flat plate of *azure*. In Florence

itself, however, the French augmentation is properly shown as a ball, like the others in shape ; these are often in very high relief, as in the MEDICI chapel in the church of San Lorenzo.

Roundles are often charged, thus : *Ermine, three pomeis, each charged with a cross or*, is the coat of HEATHCOTE, Lord AVELAND ; and *Gules, three plates, on each a fleur-de-lis sable* is that of TOMLIN. *Or, three hurts, on each a mullet argent*, is borne by MONTCHAL, of France (Plate XXII., fig. 4). *Per fess gules and azure, three plates on each an ermine spot sable*, are the arms of CARBONNEL, Marquis de CANISY in France (Plate XXII., fig. 7). When roundles are parted, or counter-changed, they retain in English the name of *roundles* ; thus *Per bend argent and sable, three roundles within a bordure engrailed, all counter-changed*, are the arms of PUNCHYON of Essex.

In French Blazon a roundle composed of metal and colour is called a *besant-tourteau*, or a *tourteau-besant*, according as the *field* on which it is placed is of colour, or of metal.

A curious instance of the bearing of *besants-tourteaux* is afforded by the Spanish coat of FUENSALDA : *de Gueules, à six bezants-tourteaux d'argent et de sable posés 2, 2, 2, les 1 et 3 à dextre, et le 2 à senestre, coupés ; les trois autres partis*.

Roundles *barry wavy of six argent and azure* (the conventional representation of water), are called *Fountains*, or *Sykes*, as in the canting coat of WELLS ; *Azure, three fountains* ; and in that given on Plate XXII., fig. 5, *Sable, a bend or between three fountains*, the arms of STOURTON ; in some fifteenth century seals of STOURTON, the *fountains* are represented by concentric annulets. *Argent, a chevron sable between three sykes*, is the canting coat of SYKES. Akin to this last bearing is the *Gorge* or *Gurges*, or *Whirlpool*, a spiral line of *azure*

commencing in the fess point of a field of *argent*, and occupying the whole shield ; it is figured in Plate XXII., fig. 6, and was borne, in the reign of HENRY III., as *armes parlantes*, by the Wiltshire family of GORGES. In GLOVER'S *Roll of Arms*, No. 188, this bearing takes an unusual form : being, *Argent, four concentric annulets azure*, the exterior one is cut by the outline of the shield. It is there given thus : " Rauf de Gorges, Roelé d'Argent & d'azur" (*sic*).

The heraldic annulet is a ring of equal thickness through the whole of its circumference. *Sable, an annulet argent* is the coat of the Barons von KNÖRINGEN : MUSGRAVE (Plate XXII., fig. 6) bears : *Gules, six annulets or* ; the Counts von NEIPPERG use : *Gules, three annulets argent*. Sometimes several annulets are borne in a concentric series, and are then called *vires* ; *Sable, two concentric annulets or*, is the coat of the ALBIZZI. PAFFY of France bears : *Argent, two vires gules* ; and *Azure, three vires or*, is the canting coat of the Counts de VIRIEU. Sometimes the annulets are found interlaced, *Azure, three rings interlaced in triangle or*, is borne by BOURGEOIS-MOLÉRON in France. When an annulet is set with a precious gem, it is said to be *stoned* ; thus, *Gules, three annulets or, stoned azure*, is the coat of EGLINTON, quartered by the family of MONTGOMERIE, Earls of EGLINTON and WINTON (Plate XXII., fig. 9). In modern blason it is often called a gem ring ; *Vert, three gem-rings or, set with rubies*, is borne by COP of the Netherlands.

CHAPTER VII.

ANIMATE CHARGES:—I. THE HUMAN FIGURE.

NEXT to geometrical figures, the most prominent charges in armorial bearings are those derived from the animal and vegetable creation ; and of these those which represent man its lord, may be supposed to claim precedence in our consideration.

The entire human figure, naked or clothed, appears occasionally in our own armory, but is still more frequently met with in the wider range of Foreign Heraldry ; this contains many very curious examples, only a few of which can find description within the limits of the present work.

The figure of the BLESSED SAVIOUR seated in majesty (as represented in REVELATION, i. 16—ii. 12—xix. 15) is the charge, derived from ancient seals, of the arms of the See of CHICHESTER. The figure of the Saviour, standing, holding in His right hand the seven stars, and having the two-edged sword issuing from His mouth, is carved in the tympanum of the door of the church of La-Lande-de-Cubzac, in the Gironde. (*See DE CAUMONT, Abécédairé d'Archéologie*, vol. iii., p. 179.) The utter ignorance of many of the old heraldic writers (if we can in courtesy confine it only to those of far back times) could scarcely be better exemplified than by the treatment which the noblest of all charges has undergone at their hands.

The figure of the "Lord of Life and Glory" has become according to them "*Azure, a PRESTER JOHN sitting on a tombstone, in his left hand a mound, his right*







1. Man.
(Daleell.)



2. Savage.
(Emlyn.)



3. Horseman.
(Maguire.)



4. Saracen's Head.
(Lloyd.)



5. Heads conjoined.
(Morison.)



6. Moors' Heads.
(Sardinia.)



7. Sinister Hand.
(Maynard.)



8. Leg.
(Prime.)



9. Legs.
(Isle of Man.)



10. Arms.
(Tremayne.)



11. Eye.
(Hebhuyzen.)



12. Heart.
(Douglas.)



hand extended, all or ; on his head a linen mitre, and in his mouth a sword proper." (FOSTER'S *Peerage*.) Where the whole bearing was thus travestied it is no wonder that the details have become ridiculous! "The rainbow throne of light" has been degraded into a tombstone, and the sword into a skewer, passing through the mouth!

The bearings which appear in some of the Post-Reformation Sees are assumed from representations of the Blessed Trinity, or of the Saints to whom the Cathedrals were dedicated, which appeared on the ancient seals. The figure of the Blessed Virgin bearing the Divine Child which appears on an *azure* field, in the arms of the See of SALISBURY had a similar origin. These are identical with the arms of PHOUSKARNAKI (or FOUSKARNAKI) of Greece. As *armes parlantes* the curiously designated Breton family of LENFANT-DIEU use: *d'Azur, à un enfant JÉSUS, les mains jointes d'argent naissant d'un croissant d'or, surmounté d'un soleil du même, et accosté de deux étoiles d'or.* The family of LORETTE use also as *armes parlantes* the following coat: *Per pale azure and or, the figure of NÔTRE DAME DE LORETTE holding in her arms the Holy Child.* The Evangelistic symbols appear in Portuguese Heraldry as the arms of the family of EVANGELIOS: *Azure, a cross between four roundles or, on them the Evangelistic symbols proper.* (On their use as *quasi supporters vide infra*, Vol. II.)

The families who bear the names of saints, such as ST. ANDREW, ST. GEORGE, ST. MICHAEL, have (perhaps not unnaturally) included in their arms representations of their family patrons.

The Bavarian family of REIDER include in their shield the mounted effigy of the good knight ST. MARTIN dividing his cloak with a beggar (date of diploma 1760). The figure of the great Apostle of the Gentiles appears

in the arms of the VON PAULI. JOERG, and JÖRGER, of Austria, similarly make use of ST. GEORGE.

Continental Heraldry affords not a few examples of the use of the personages of Holy Writ. The ADAMOLI of Lombardy bear: *Azure, the Tree of Life entwined with the Serpent, and accosted with our first parents, all proper (i.e. in a state of nature).* The addition of a *chief of the Empire* to this coat makes it somewhat incongruous.

The family of ADAM in Bavaria improve on Sacred History by eliminating Eve, and by representing ADAM as holding the apple in one hand, and the serpent wriggling in the other. On the other hand the Spanish family of EVA apparently consider there is a sufficiently transparent allusion to their own name, and to the mother of mankind, in the simple bearings: *Or, on a mount in base an apple tree vert fruited of the field, and encircled by a serpent of the second.*

The family of ABEL in Bavaria make the patriarch in the attitude of prayer to serve as their crest; while the coat itself is: *Sable, on a square altar argent, a lamb couchant surrounded by fire and smoke proper.*

SAMSON slaying the lion is the subject of the arms of the VESENTINA family of Verona. The field is *gules*, and on a terrace in base *vert* the strong man naked bestrides a golden lion and forces its jaws apart. The Polish family of SAMSON naturally use the same device, but the field is *Azure* and the patriarch is decently habited. The STARCKENS of the Island of OESEL also use the like as *armes parlantes*; the field in this case is *Or*. After these we are hardly surprised to find that DANIEL in the lions' den is the subject of the arms of the Rhenish family of DANIELS, granted late in the eighteenth century; the field is *Azure*.

The Archangel ST. MICHAEL in full armour, as conventionally represented, treading beneath his feet the

great adversary, *sable*, is the charge on an *azure* field of the VAN SCHOREL of Antwerp ; and he also appears in the arms of the city of BRUSSELS.

Heathen mythology has been laid under contribution even more frequently than Holy Writ. NEPTUNE is to be found in the arms of NOLTHENIUS of Guelderland. *Azure, Hercules proper, combating a lion rampant or*, appears as the coat of WILL at Augsburg ; rending a tree in the arms of FAURE ; and slaying the hydra in the canting coat of HERKLOTS.

The personification of FORTUNE is a favourite, both as a crest and as a charge, in German armory. Usually she is represented, as in the arms of ANTONELLI, naked, standing on a globe (sometimes floating on waves), and holding a veil, or sail, above her head. The arms of WITWER of Nürnberg are : *Purpure, the figure of Fortune proper*. The Dutch family TEN HAEGE bear : *Per fess ; (a) Argent, a Wheel of Fortune sable, supporting the seated figure of a man, and having bound to it three other human figures in flanks and base, all gules ; (b) Or, three fishes naiant proper, two and one*.

Besides such instances as have already been referred to, the naked human figure is a not unfrequent charge abroad, though we have not many instances of it at home. The shield of the Scottish family of DALZIEL of that Ilk (Plate XXIII., fig. 1), which goes back at least to the fourteenth century, is *Sable, a naked man proper*. Occasionally in early examples the arms are drawn extended, and in some representations, though not in the earliest, the body is swinging from a gibbet. This is an allusion to a probably not very ancient legend, in which the founder of the family is said to have recovered the body of King KENNETH III., who had been hanged by the Picts.

All such legends in connection with Heraldic bearings must be received with the utmost incredulity. In

ninety-nine cases out of a hundred the story has been invented to account for the arms ; not the arms assumed as a historical hieroglyphic.

The coat of the VEGNUDINI of Bologna is: *Argent, on a terrace a naked woman standing between two vine shoots, and holding in her right hand a pruning-hook, all proper, on a chief azure three mullets or.*

The Pomeranian family of PIRCH have a very remarkable coat: *Per pale (a) Azure, a fish haurient in pale argent ; (b) Gules, on a terrace a naked woman affrontée, a fox running between her legs from right to left and holding in his mouth a quantity of hay—"la dite femme empoignant de ses deux mains la queue du renard et s'en frottant le corps," all proper !* The curious motto is: PFUI, TEUFEL, WIE RASEN DIE FLOEH !

Azure, a naked boy pointing to a star in the dexter chief, all proper, is the coat recorded for the Scottish family of OSWALD, in PONT'S MS. (*vide infra*). A naked boy shooting (not *Cupid*) is one of the charges of the Bolognese ARFETTI ; and the SCHEUCHENSTUEL DE RHAIN in Bavaria, a family now extinct, bore: *Gules, on a mount in base sable a naked boy with extended legs, and arms akimbo proper.* (Cf. Vol. II., Plate XXII., fig. 3.)

I have a good many similar examples in which the motive for the adoption of the charge is hard to find. This, however, is not the case in the canting coat of the family of BESSON, who bear: *d'Or, à deux enfans (jumeaux, en patois bessons) de carnation, affrontés, se tenant d'une main et portant de l'autre chacun un rameau.*

The Barons GEMELL, and the Sicilian GEMELLI, have arms of which the *motif* is the same. Two nude children are the supporters of the family of NICEY in Champagne ; and two naked virgins with dishevelled hair those of the Counts des ULMES. (Cf. Vol. II., Plate XXII., fig. 10.)

A SAVAGE, or wild man, usually represented naked, but

wreathed about the head and loins with verdure, and holding a rough bough of a tree as a club, occurs frequently both at home and abroad, but with us is more common as a crest or supporter than as a charge of the escutcheon. See Vol. II., Plate XXII., fig. 11 ; and the arms of the Prince of PUTBUS. (The charge in the coat of OSWALD is often thus drawn.)

In Germany still, and among ourselves before the sixteenth century these savages are often not wreathed but are drawn covered with hair, and in aspect "*affenartig*," as a German writer terms them. An English example of the savage man is afforded by the arms of the families of EMELIE, EMLAY, or EMLINE, of Northamptonshire, and elsewhere (Plate XXIII., fig. 2). They bear: *Sable, a wild man standing wreathed, and holding (sometimes a staff raguly, at others) a tree eradicated, all proper.*

The coat ascribed to DRUMMOND of Kildies is: *Or, three bars undy gules, over all a naked man in motion brandishing a sword proper.*

In Foreign Heraldry kings, queens, bishops, priests, mounted or dismounted knights, pilgrims, miners, and men of other occupations, appear properly habited in great variety ; in our own armory they occur only occasionally. Plate XXIII., fig. 3, is the coat of the Irish MAGUIRES—*Vert, a mounted knight armed cap-à-pie and holding in his hand a sword all proper.*

The arms of LITHUANIA (which were quartered with the arms of POLAND, *Gules, an eagle displayed argent* in the shield of that kingdom) were: *Gules, a knight armed cap-à-pie mounted on a white horse, brandishing his sword all proper, and bearing an oval buckler: Azure thereon a cross-patriarchal or.*

A volume would be required for the full description of all the curious instances of the use of the human figure in Continental armory. The Spanish family of PALACIO in the Asturias, bears: *On a green field two couples of both*

sexes performing the national dance of the fandango! The city of DANTZIG bears as *armes parlantes*: *Or, on a fess vert two couples dancing proper, in chief an eagle displayed, and in base a cross, both sable.*

When we come to the consideration of the HUMAN BODY in its several parts as a Heraldic charge the abundance of examples is even more embarrassing.

HUMAN HEADS are borne in profile, or *affrontés*, and either couped or erased, that is either cut cleanly off at the neck, or having a ragged edge of pieces of skin. The *Saracen's head* is usually banded, or wreathed about the temples, Plate XXIII., fig. 4 gives us the arms of MARCHYDD, or MERGETH, AP CYNAN, a Welsh chieftain, still borne by his descendants the LLOYDS, Lords MOSTYN; the PRICES; and WYNNS; it is: *Gules, a Saracen's head erased at the neck proper, wreathed about the temples sable and argent.* This is also the coat of the BRUUNS of Denmark. The *Savage's head* is usually wreathed with foliage as in the arms of GLEDSTANES or GLADSTONE (Plate XX., fig. 9). It should be remarked that "Moor's heads" are generally drawn as those of "blackamoors," or negroes, as in Plate XXIII., fig. 6 which represents the arms of SARDINIA: *Argent, a cross gules between four Moor's heads couped sable banded of the first.* A single Moor's head proper, on a chief *argent* (as the "arms of CORSICA") was granted as an augmentation to the arms of ELLIOTT, Earl of MINTO, and is still borne in their escutcheon. It is also the coat of the Florentine PUCCI; of VAN DER ELST and of GENDRON in HOLLAND. *Or, a Moor's head and bust proper, wreathed sable and or,* is the canting coat of the Tirolese Counts MOHR DE TARANTSBERG, and by TESTENOVIE of France but *wreathed argent.* *Argent, three negro's heads in profile sable, wreathed of the colours,* is borne by the CANNINGS. *Vert, three men's heads in profile (those in chief addorsed) proper, crined and bearded or,* was a coat borne by the

MALATESTAS of Rimini. *Gules, three men's heads proper*, was the ancient coat of the Counts TESTI of Ferrara.

The long-continued struggle between the Turks and Hungarians accounts for the introduction of the head of a dead Turk with his single long lock of hair into several important Hungarian and Transylvanian coats. The Austrian Counts and Princes of SCHWARZENBERG impale, or use as a quartering, with their own arms of SEINSHEIM (*Paly of eight argent and azure*) the following concession:—*Or, a raven sable, collared of the field, perched on the head of a dead Turk, and picking out his eye*; no doubt an agreeable memorial of a hard fought fight!

A singular coat, Plate XXIII., fig. 5, belongs to the Scottish family of MORISONS of Dairsie in Fife. *Argent, three Saracen's heads erased, conjoined in one neck, and wreathed with laurel all proper, the faces respectively turned towards the chief and flanks of the shield*. In Foreign Heraldry a somewhat similar arrangement is known as a "*Tête de Gêrion*," and is borne as the canting coat of the TRIVULZI of Milan, *d'Or, à un tête de Gêrion de carnation, couronné d'or, avec les barbes et cheveux grises*. Here the *tre volti*, triple faces, are two in profile towards the flanks; the third is *affronté*.

The head of JANUS with its double face, occurs in the arms of several families, e.g., JANER in Spain bears: *Or, the head of Janus crowned with an antique crown proper*.

The head of ARGUS is the charge of the arms of the French family of SANTEUIL: *d'Azur, à une tête d'Argus d'or*, the head being plentifully covered with an indefinite number of eyes—of course these are *armes parlantes* = "*cent œil*."

Other heads are occasionally met with; the heads of BOREAS, ÆOLUS, MIDAS, and of ST. JOHN THE BAPTIST, and ST. DENIS, have all of them come under my observation, and some of them in more than one instance.

The conventional representation of a CHERUB—the

angelic head surrounded by six wings—appears in the arms of the Italian family of BUOCAFOCO;—*Gules, a seraph or*. Three such cherubs are the coat of the French CHÉRINS; *d'Or, à trois cherubins de gueules*; and the Counts TRIANGI naturally bear: *Gules, a chevron ployé argent between three cherubs proper, their wings or*. The GRYNs of Cologne chose as their heraldic property the coat: *Sable, three human heads affrontes, grinning, or grimacing, proper (!) and crowned or*.

The HUMAN EYE appears as a charge (usually in *armes parlantes*) in more coats than might have been expected. The coat of the HESLIUYSSENS of Amsterdam is: *Azure, two human eyes in fess proper* (Plate XXIII., fig. 11). The Roman family of BUSSI bore the same. *Vert, on a canton argent an eye proper*, is the coat of WALKER of Barbados (? a waker!!) The Catalan GRANULLAS bear: *Or, two human eyes in chief proper*.

The FINIELS of Languedoc have no less than nine; *d'Azur, à neuf yeux ouverts d'argent, 3, 3, 3*.

In the coat of the French family of DENIS the eyes are weeping, *de Gueules, à deux yeux larmoyants au naturel, les larmes d'argent en chef, et une rose d'or en point*. The BELLEVOIRS carry the matter further; their coat is: *Sable, two human eyes in chief proper, the base of the shield semé de larmes argent*. One more example will suffice—the FORMANOIRS bear: *Or, fretty sable, the claire-voies charged with human eyes proper*.

Of the HUMAN HEART in Armory, not perhaps the oldest but the most famous example occurs in the DOUGLAS coat to which the heart was added (at first uncrowned) by the first Earl of DOUGLAS, in commemoration of his uncle the good Sir JAMES having set out to Palestine bearing the heart of his royal master, in order that it might be deposited in the soil of the Holy Land: a journey frustrated by his falling in an encounter with the Moors in Spain (see LOCKHART'S *Spanish Ballads*).

It may be remarked here that the heart in the arms of DOUGLAS remained uncrowned until a date later than the Union of the Kingdoms in 1603 (Plate XXIII., fig. 12). *Or, a heart gules*, is borne by CORTI. *Argent, three hearts gules* (*d'Argent, à trois cœurs de gueules*), is the canting coat of CŒURET, Marquis de NESLÉ ; and *d'Argent, three green hearts* (*d'Argent, à trois cœurs de sinople*), that of CŒURVERT. *Or, three hearts sable, the points in pairle*, are the arms of the Counts of DERNBACH. *Argent, a chevron sable, between three hearts inflamed gules*, is the allusive coat of AMANT, in France. The arms of JACQUES CŒUR of Bourges, in 1450, were : *Azure, on a fess or, between three hearts proper as many escallops sable*.

In many coats additions of a sentimental character are found. *Azure, a heart inflamed or*, is borne by ST. HILAIRE ; *Or, a heart gules, a pansy issuant therefrom, azure (or vert)*, is the coat of CHAILOUS, or CHAYLAU ; *Azure, a heart or, winged argent*, is that of GENESTET. But even a more distinctively "Valentine" character is found at times. The GOESHEN, or GÖSCHEN, family bear : *Argent, a heart gules, inflamed and pierced by an arrow or, the point and feathers azure*. The GUJANS of Chür bear : *Azure, a heart gules, pierced by two arrows in saltire argent*, the flame has been sublimed into a *surmounting estoile*. The family of RHODIUS of Brabant bear : *Gules, a heart inflamed, pierced by two darts or*. The VANNS of Holland use : *Or, two human hearts gules inflamed or, the dexter projecting over the sinister*. The arms of the Counts COLLEONI of Milan are, in modern times, blazoned as : *Per pale argent and gules, three hearts reversed counter-changed*. In ancient, and less delicate, times the bearings had a different significance as *armes parlantes*.

Sable, a comb argent in a lock of golden hair, was borne by BLOUD. *Or, six beards sable*, are the arms of the

Venetian BARBANI; and *Or, a beard sable*, of the BARBONIANI.

The TONGUE appears as a charge in the coat of LINGUET: *Azure, two pens in saltire argent, on a chief of the last three tongues gules*.

The LIPS (and TEETH) are used in the canting coat of LIPPE of Switzerland: *Argent, two upper lips each above a row of teeth fesseways in pale proper, all within a bordure azure*.

The TEETH sometimes appear alone: *Argent, three molars gules* are borne by CAIXAL of Spain; *Or, on a fess gules three double-teeth argent*, is the coat of the Dutch KIES.

The JAW-BONE is used in the coat of the Spanish QUEXADA: *Argent, five jaw-bones gules 2, 1, 2*; while QUIJADA bears: *Argent, four lower jaws, 2, 2, azure*.

The whole SKULL, either alone, or in conjunction with crossbones, is occasionally used as a heraldic charge; as by DIDIER DE MORTAL: *de Sable, à trois têtes de mort d'argent; au chef d'azur chargé d'un cheval issuant du second* (note the "pale horse" of death, REV. vi. 8, in the chief). *Argent, on a chevron wavy sable a skull proper*, is the old coat of CUST. VAN GORCUM in Holland bears: *Per pale (a) Gules, two crossbones supporting a skull argent; (b) Azure, two swords in saltire proper*. The Dalmatian family of MORTE is even more funereal: *Sable, two crossbones in saltire supporting a skull argent*; these were the bearings on the piratical flag known as the "Jolly Roger."

The whole SKELETON is used as supporters by the PELETS; and as a crest by the VAN SCHOONHOVENS of Ghent (holding an arrow and between two wings *or*), and by TOD VON LEWENTHAL (holding bow and arrow and between two horns *per fess*, the dexter *or* and *sable*; the sinister *sable* and *argent*).

In the coat of the family of DE LA SABLONNIÈRE of

the Netherlands two human skeletons *sable* hold a seive *gules* in an *argent* field. The family of LEICHNAM, in Hesse, bear : *Gules, a corpse enshrouded on a bier proper, as canting arms.*

In British armory the HUMAN ARM is very frequently employed as a crest, often *embowed* and *vambraced*, that is in armour; sometimes couped at the elbow, and upright (a *cubit arm*), and holding a variety of weapons, etc. : *Argent, a hand appaumé* (i.e., open, showing the palm) *couped gules*, are the arms of O'NEILL, Earl of TYRONE; the sinister hand is known as the "Badge of ULSTER," and is the distinguishing mark of the dignity of all Baronets except those of Nova Scotia.

Azure, a hand appaumé argent, are the canting arms of MAGNE, in France, and are also those of the family of WARQUIER, or VAROQUIER; whence arose the French proverbial "*Je te donnerai les armes de VAROQUIER!*" a threat of a box on the ear! A BLESSING HAND is one of which the thumb and two first fingers are alone extended, as in the act of Episcopal benediction. In Italian armory the hand thus drawn is called *mano giurante*, when it issues from clouds it becomes the *mano benedicente*.

Such a hand occurs occasionally as in the arms of BENOIT : *Azure, a chevron or, between three hands blessing argent.* It is the crest of the MILLARS of Scotland.

Azure, three hands (sometimes dexter, sometimes sinister) *argent*, are the *armes parlantes* of MALMAYNS; and *Or, three clenched fists proper*, those of POIGNET; *Azure, a clenched fist proper*, is the coat of FAUST.

Argent, a chevron azure between three sinister hands appaumes gules is borne by the Lords MAYNARD (Plate XXIII., fig. 7), while the French Counts MAYNARD DE ST. MICHEL are content to use *d'Azur à une main dextre appaumée d'or.*

Gules, a fess between four hands (argent or or) is the coat of the QUATERMAINES.

An arm is often represented as issuing from the edge of the shield. In some University arms it issues from the chief, as in those of the UNIVERSITY OF PARIS, which are : *Azure, three fleurs-de-lis or, a hand and arm issuing from clouds in chief and holding a book proper.* In French blazon an arm is called a *dextrochère*, or a *senestrochère* according as it is represented with a right or a left hand. (RIETSTAP says, but wrongly, according as it issues from the dexter or sinister flank.) If the elbow is not shown the term is *un avant bras*.

Or, a right hand and arm issuing from a cloud in sinister flank and holding a sword proper in pale, was borne by the princes POTEMKIN in Russia. The arms of the County of SCHWERIN as quartered by the Princes of MECKLENBURG are : *Gules, an arm in armour to the wrist embowed issuing from clouds on the sinister side, and holding a gem ring, all proper, round the arm a scarf azure.* (The clouds were originally only the puffings at the top of the sleeve !)

Or, a chief azure, thereon a hand and arm proper vested ermine, the maniple ermine extending over the field in pale ; is the coat of VILLIERS DE L'ISLE ADAM, Grand Master of the Knights of the Hospital of St. John. Similar to this the coat of MOHUN : *Gules, a dexter arm proper in a maunch ermine, the hand holding a fleur-de-lis or.*

In French armory two arms are sometimes represented as issuing from the flanks, the hands being clasped in the centre of the escucheon ; this bearing is known as a *Foi*.

D'Azur, à une Foi d'or were the arms of FOI DE ST. MAURICE. (Plate XXXVI., fig. 12), is the coat of FERRUS : *de Gueules à une Foi d'or, les mains d'argent.*

This bearing occurs in a very few instances in English Heraldry. *Sable, two arms issuing from the flanks and*

embowed in fess argent, the hands conjoined, between three crescents of the second, is recorded in CAMDEN'S *Visitation of Huntingdonshire* in 1613 (Camden Society), p. 55 for CRESPIN, or CRISPIN. *Gules, two arms issuing from the flanks, the hands conjoined argent between three hearts or*; are the *armes parlantes* of PUREFOY, Bishop of HEREFORD (1554-1557). Another coat borne by a family of the same name is: *Sable, six armed hands embracing in pairs argent two and one. Sable, two arms issuing from the flanks in base, conjoined in chevron and grasping a human heart or*, is the allusive coat of DE LA FOY.

Gules three dexter arms vambraced fessways in pale argent, the hands proper, is the coat of ARMSTRONG.

Gules, three dexter arms conjoined at the shoulders, and flexed in pairle or, the fists clenched proper; is borne by the family of TREMAYNE (Plate XXIII., fig. 10).

HUMAN RIB BONES appear in the canting coats of COSTANZO of Naples, DE LA COSTE DU VIVIER, etc. The arms of the Portuguese DA COSTA are: *Gules, six human ribs argent, ranged 2, 2, 2, fessways in pale*.

HUMAN LEGS AND FEET occur with some frequency as Heraldic charges. *Argent, a man's leg erased at the thigh in pale sable*, is borne by the family of PRIME in Sussex (Plate XXIII., fig. 8).

The well-known insignia of the ISLAND and KINGDOM OF MAN (Plate XXIII., fig. 9) is at least as ancient as the middle of the thirteenth century. This with a winged head at the junction of the legs was the ancient symbol of Trinacria (SICILY) afterwards adopted as the arms of that kingdom under MURAT, and it is interesting as an example of a heraldic charge evolved out of ancient symbolism. As borne in comparatively modern times it is blazoned as: *Gules, three legs in armour embowed and conjoined at the thighs proper, spurred and garnished or*. An early example of this coat is engraved

in Mr PLANCHÉ'S *Pursuivant*, p. 112, with the legs encased in the banded chain mail of the thirteenth century, and without spurs. The arms of MAN have been quartered as "Arms of Pretension" by various English families; and still appears among the quarterings borne by the Earls of DERBY; the Dukes of ATHOLE; and M'LEOD. The legs would in foreign blazon be described as "conjoined in pairle:" and on the Continent the coat is thus borne by the Franconian family of RABENSTEINER; and by DROGOMIR in Poland.

A remarkable Spanish coat is that borne by the family of BONES COMBES: *Or, two legs issuing from the flanks of the shield, the feet immersed in water in base all proper.* (*Escudo de oro, y dos piernas en ademan de bañarse.* PIFERRER, *Nobiliario de los Reinos y Señoríos de España*, vol. i., No. 279, Madrid, 1857-1860.)

The MALAGAMBAS bear: *Azure, a human leg proper, shod, and pierced by an arrow in bend argent, distilling blood. On a chief of the second three estoiles of the first.*

FEET alone occur in the *armes parlantes* of VOET and SNEEVOET of Flanders; *Azure, three human feet argent.* A family of VOET in Holland bears: *Gules, a human foot argent*; and one of the same name in Flanders bears: *Azure, three human feet, the soles alone appearing, proper. Argent, gutty de sang, on a fess vert three human feet proper*, is the coat of the Counts von BARFUSS in Prussia.

CHAPTER VIII.

ANIMATE CHARGES:—II. BEASTS.

I. THE LION. — No animal has anything like so prominent a position in early, and even in later heraldry, as that which is held by the Lion.

The earliest known example of it is on the seal of PHILIP I., Count of FLANDERS, appended to a document of 1164; and before long it became the ensign of the Princes of NORWAY, DENMARK, SCOTLAND, and (according to most writers on the subject) ENGLAND, of the Counts of HOLLAND, in fact of most of the leading potentates of Europe, with the important exception of the German Emperors and the Kings of FRANCE. In England in the reign of HENRY III. it was borne by so many of the principal nobles, that no idea can have existed that sovereign houses had an exclusive right to it. In Foreign armory the coats in which the lion appears as the principal, most frequently as the sole charge, may be numbered by thousands.

The English lions which appear first on the seals of RICHARD I., 1195, 1198 (DEMAY, *Le Costume d'après les Sceaux*, p. 144) were, in the reign of HENRY III. and for two centuries afterwards, more generally designated leopards, and that not only (as has been said) in derision by the French but by the English themselves. In token of their being his armorial insignia, three leopards were sent to HENRY III. by the Emperor FREDERICK II., GLOVER'S *Roll*, c. 1250, which gives lions to six of the English Earls, begins with "*Le roy*

d'Angleterre porte, Goules trois lupards d'or." On the occasion of the marriage of the same King's daughter, the Princess MARGARET, with King ALEXANDER III. of Scotland, a robe was made for the King, of purple sarcenet with three leopards in front and three behind ; and these little leopards were also placed on the violet brocade robe made for the Queen (*Close Roll*, 1252). The designation of leopards continued to be generally adhered to throughout the reigns of the three EDWARDS, though the identity of the animals was occasionally disputed ; and NICOLAS SERBY was "*Leopard*" Herald in the reign of HENRY V. But by the end of the fifteenth century it seems to have been decided by competent authority that the three beasts in the royal coat were lions ; and the early armorialists, JOHN of Guildford, NICHOLAS UPTON, and the rest, protest strongly against their being called anything else.

Mr PLANCHÉ considers that, from a historical point of view, these writers and their successors are in the right, and his reasoning is somewhat as follows. In the early days of coat-armour, more especially in England, the animals most usually met with were lions and leopards, which in the rude drawing of the day were distinguishable only by their respective attitudes. The lion's normal position was rampant ; the "ramping and roaring lion" of the Psalmist, erect and showing but one eye and one ear ; that of a leopard was what came to be defined as "passant-gardant," walking along but showing both eyes and ears. As the necessity for varying the attitude of either animal arose out of the multiplication of coats, the terms came into use of *léopard lionné* for what we call a lion rampant-gardant, and *lion léopardé* for a lion passant. Now, when a lion came to be repeated more than once in a coat of arms, and space did not admit of its being placed in the rampant attitude, it was very apt to assume the position of

a *lion léopardé*, or even of a leopard simply. In any case, however, after a universal and authoritative recognition of four hundred years' standing of the English royal animals as lions, they can hardly again be degraded on doubtful antiquarian grounds into leopards. The idea that sprang up in the Middle Ages that the leopard was the issue of the pard and lioness, helped to bring that heraldic animal into disrepute, and accounts for the anxiety of the early English armorial writers to adopt or revert to the designation of lions. The earliest trace which we have of the arms of any member of the English royal house is on the shield of King JOHN as prince, on whose seal are two lions passant, or *lions léopardés*. On the other hand the earliest Great Seal of RICHARD I. (c. 1189), where we have also the earliest representation of the arms of any actual monarch, exhibits a lion rampant *contourné*; but as the convex shield presents but half its surface, Mr PLANCHÉ (following HENRY SPELMAN in his *Aspilogia*) considers that the complete device had been two lions rampant-combatant. (See the *Catalogue of Seals in the British Museum*, vol. i., No. 80.) He finds corroboration of this view in the words of the contemporary poet WILLIAM DE BARR, who says of RICHARD, "rictus agnosco leonum illius in clypeo;" and in the description in GEOFFREY VINESAUF'S Chronicle of his interview with FREDERICK BARBAROSSA, in the Isle of Cyprus, where the English King's saddle is described as having behind "two small lions of gold turned towards each other with their mouths open and each stretching out his fore-legs as if to attack and devour the other." It may be remarked that VINESAUF'S evidence would be stronger if he had alluded to the lions as the coat-armour of RICHARD; his description rather implies that they were embroidered on his saddle.

The first certain appearance of the lions of ENGLAND is on the second Great Seal of RICHARD I., in 1198.

On it the shield borne by the king is charged with the three lions passant gardant in pale! *Catalogue of Seals in British Museum*, vol. i., No. 87.

In French blazon the old distinction between the lion and the leopard is still preserved. The *lion* is our lion rampant. The *léopard* is the same beast but passant-gardant; while the name *lion-léopardé* is given to our lion passant, and that of *léopard-lionné* to the lion rampant-gardant.

The knowledge of natural history possessed by the early heralds, or wearers of coat-armour, was limited. Most of them had never seen a lion; but the graphic and spirited character of the drawing made up for its want of realism. The lions of the fourteenth century are perhaps the best. Towards the sixteenth their grotesque character becomes somewhat exaggerated; but they still convey the idea of strength and kingly dignity; and are vastly superior to the utterly unidealised lion of more modern heraldry.

When a lion, or other animal, is described as *armed argent and langued gules*, it is meant that the claws and teeth are *argent*, and the tongue *gules*. In English heraldry it is presumed that, unless otherwise blazoned, the lion is armed and langued *gules*, and there is therefore no occasion to mention the fact. In the case, however, of either the lion, or the field on which it is borne, being *gules*, the lion is represented armed and langued *azure*, unless otherwise described.

In foreign armory a lion is understood to be represented rampant unless some other position be expressed, and it may be noticed that the royal beast is only very exceptionally borne *proper*, that is of its natural colours. An instance is found in the arms of the TERREROS of Biscay who bear: *Argent, a lion rampant proper*; the same on a field *or*, is the coat of the English family of DEAN. Of the multitude of coats charged



1. Lion Rampant.
(*Holland.*)



2. Lion rampant-gardant.
(*Sayn.*)



3. Lion rampant-regardant.
(*Pryse.*)



4. Lions passant.
(*Gifford.*)



5. Lions passant-gardant.
(*Le Strange.*)



6. Lions passant-regardant.
(*M' Mahon.*)



7. Lion salient.
(*Felbridge.*)



8. Lion dismembered.
(*Mailland.*)



9. Lion queue fourchée.
(*Sutton.*)



10. Tricorporate Lion.
(*Nashe.*)



11. Winged Lion.
(*Venice.*)



12. Lioncels.
(*Longespée, Earl of Salisbury.*)

with lions only a few ancient examples can be recorded here.

Or, a lion rampant sable (d'Or, au lion de sable) is the well-known coat of the Counts of FLANDERS ; of the House of WETTIN, Markgraves of MEISSEN ; of the Duchy of JULIERS (quartered by the Counts PALATINE OF THE RHINE, and in the Royal Escutcheon of PRUSSIA) ; of the Lords of KÖNIGSTEIN ; and of MAHLBERG (the latter quartered by the Princes of NASSAU, and the Grand-Dukes of BADEN). It was borne by the Counts of LYONNAIS ET FOREZ, and the families of GRASSE, and LEON (*Salle des Croisés*, 1096). In Britain it was used by the families of WELLES ; GRIFFITHS, Princes of CARDIGAN ; and by their kinsmen the MATHEWS.

Or, a lion rampant gules (d'Or, au lion de gueules) is the blazon of the Counts of HOLLAND (Plate XXIV., fig. 1), and was the original coat of the Counts of HAPSBURG, now Emperors of AUSTRIA. It was also early borne in France by the families of FOUCAULD ; and DU PUY ; in Germany by the Counts UNRUH ; RECKHEIM ; and ROUCY ; in Britain by the CHARLETONS, and other descendants of the Princes of POWYS ; in Scotland by FARQUHARSON, MACDONALD, and MACINTOSH ; and by the DUFFS, Earls, now Dukes, of FIFE.

Argent, a lion rampant azure (d'Argent, au lion d'azur) is the coat of the CRICHTONS of Frendraught ; of the BRUCES, and FAUCONBERGES, or FALCONBRIDGES ; and of the Counts MENSdorFF-POUILLY of Austria.

Argent, a lion rampant gules (d'Argent, au lion de gueules) is borne by POWYS in Wales ; the Counts of ARMAGNAC in France ; the Barons of WARTENBERG (*Wappenrolle von Zürich*, No. 191), the Counts von ALTDORF ; the PREISSACS, Ducs de FIMARCON, and D'ESCLIGNAC in France ; and by the family of FEZENSAC (*Salle des Croisés*, 1097).

Argent, a lion rampant sable (d'Argent, au lion de sable),
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are the arms of STAPLETON, and FITZ ROGER in England, the Welsh families of LLOYD; MORGAN; WYNN, etc., the Counts BARBARANI, and LOREDAN of Venice, the Barons BERSTETT of Austria, the French families of FIENNES, and POLASTRON (both in the *Salle des Croisés*, thirteenth century), etc.

Azure, a lion rampant argent (d'Azur, au lion d'argent) is borne in England by the MONTALTS, and CREWES; in Scotland by LAMONT, M'DOUGALL, etc. In Italy it was carried by the BELLUOMI, and the Venetian ROSSI, etc.

Azure, a lion rampant or, is a coat of frequent occurrence both in Britain and on the Continent. At home it is an early coat of NEVILE; BRAOSE or BREWYS; and was borne by HUGHES; MEREDITH; and LLOYD in Wales; in France by SAULX, Duc et Pair de TAVANNES; the families of LA NOË, PIEDEFER, MUSY, etc.

Gules, a lion rampant argent are the arms of the English MOWBRAYS, quartered by the Duke of NORFOLK; and of the Scottish WALLACES. Abroad it is borne by the PONTEVÈS, Ducs de SABRAN (*Salle des Croisés*, 1096); the Neapolitan Counts D'ARIANO; the LÖVENSCHILDS of Denmark; the ANTOINGS, VAN NOORDENS, etc., of the Low Countries, etc.

Gules, a lion rampant or (de Gueules, au lion d'or) the arms of FITZ ALAN of Arundel, is also a coat borne with great frequency. It is the old coat of the Dukes of ZÄHRINGEN; of the Vicomtes de GOYON; of the MAULÉONS, and LAUTRECS, crusaders in 1224; of the MONTLEONS, bannerets of Touraine; MONTBAZON, SOISSONS, ROSTAING, SABRAN, VERTHAMONT, etc.

Or, a lion rampant azure, the arms of LOUVAIN, is the well-known coat of PERCY, Earls of Northumberland; and of RIVERS, Earls of DEVON, etc. It was also borne by the Counts of ZUTPHEN, in Holland; by the Princes

of SOLMS ; by the GRAMONTS (Ducs de CADEROUSSE, GUICHE, and GRAMONT, in France) ; by the Neapolitan ACQUAVIVA, Dukes of ASTI, etc.

Sable, a lion rampant argent is the coat of CROMWELL ; and of SEGRAVE (later *crowned or*) in England ; of the Duchy of AOSTA ; of the Norman Counts of MEULLENT ; of the Barons of QUERNFURTH ; and the Counts of GONDRE COURT.

Sable, a lion rampant or (de Sable, au lion d'or) are the arms of the Duchy of BRABANT ; of the CAPECI of Naples ; the Marquesses of NYDEGGEN ; (crowned it is borne by the Princes of REUSS).

Vert, a lion rampant argent (de Sinople, au lion d'argent), is borne by the Barons BOLEBEC in England, the HUMES or HOMES of Scotland, the DIAZ of Spain, etc. A list at least as extensive might easily be given in which the like arms are borne with the simple differences of the addition of a crown—as in the coat of the Lordship of GALLOWAY : *Azure, a lion rampant argent, crowned or*, also borne by the Counts of GLEICHEN ; and of EBERSTEIN (one of the BRUNSWICK quarterings),—or of the lion's tail being *fourchée* (originally a mere freak of the artist's brush, afterwards converted into a real mark of difference) thus : *Argent, a lion rampant queue fourchée gules*, is the coat of VALKENBURG ; and in England was borne by MOUNTFORD ; HAVERING ; ST. PAUL ; and BREWSE.

It must be remembered that many coats which are now charged with a lion crowned, bore originally the lion uncrowned. With regard to two coats differing only in this particular we are not able to say that one certainly belongs to such a family, and that the other certainly does not. With the above indications of the important position occupied by the lion in British and Foreign Heraldry it may suffice to add here a few other examples in which the royal beast figures in important coats.

The MARSHALLS, Earls of PEMBROKE bore : *Per pale*

Or and vert, a lion rampant sable. The TALBOT coat is, *Gules, a lion rampant within a bordure engrailed or*; the GREYS of Howick bore the same, but with the charges *argent*.

The Counts of POICTOU; the GOYONS, Ducs of VALENTINOIS; the Dukes of COURLAND; the Counts of SUSENBERG, etc., all bore: *Argent, a lion rampant gules, crowned or*.

Azure, billetty and a lion rampant or, are the well-known arms of the Counts of NASSAU (*v.* Vol. II., pp. 81, 108). A similar coat: *Argent, billetty (couchés) azure, a lion-rampant gules*, was borne by the Counts of GEROLDSECK (*v.* Vol. II., p. 114).

Azure, fleury and a lion rampant argent, is the coat of HOLLAND of England; and, with the charges *or*, of BEAUMONT, both in England and in France. *Azure, crusily a lion rampant or*, was borne by the BRAOSES, BREUS, or BREWES (*v. ante* BRUCE, p. 154); the LOVELLS bore the reverse.

The tressured lion of SCOTLAND is treated separately (p. 187, etc.), but *Argent, a lion rampant within the Royal Tressure azure*, is the coat of LYON, Earl of STRATHMORE. With regard to the coat of the Earls of STRATHMORE it is noticeable that in modern times the tincture of the tressure was often changed to gules, but without any authority. It is curious that Sir JAMES BALFOUR gives *a bend sinister engrailed over all*, with the date 1423; PORTEOUS also adds a bend engrailed (*See* STODART, *Scottish Arms*, ii., 42). There is in the Record Office in London a document bearing the seal of Sir JOHN LYON of Glamis, son of the Sir JOHN who married the Lady JEAN, second daughter of King ROBERT II., and father of PATRICK, first Lord GLAMIS. It bears the LYON arms as now used, but with the addition of a dexter bend engrailed, and with lions as supporters. On the seal of PATRICK the bend is omitted.

Or, a lion rampant gules, crowned azure was the coat of the Counts of KATZENELNBOGEN, on the Rhine, since quartered by the Princes of ORANGE, and NASSAU. It was also borne by the French ALBERTS, Ducs de LUYNES, CHAULNES, CHEVREUSE, etc. The Princes of TOUR and TAXIS quarter it for the County of VALSASSINA.

In Plate XXIV., are exhibited the attitudes of lions in later heraldry, some of which are applicable to other animals. In the examples which were given above, all are in the original and most frequent attitude known as *rampant*, the left foot alone supporting the body, the head in profile, the tail elevated and curved, as in fig. 1, the arms of PERCY. In the position known as *rampant-gardant* (the *léopard lionné* of French blazon) the attitude of body, legs, and tail is the same but the head is front faced, *i.e.* the full face is turned towards the spectator as in the coat of SHERBURNE of Stonyhurst in Lancashire, *Argent, a lion rampant-gardant vert*. *Azure, fleury, a lion rampant-gardant argent* is the original coat of the HOLANDS, or HOLLANDS, Earls of KENT, and Dukes of SURREY. *Gules, a lion rampant-gardant or*, is borne by the Counts and Princes of SAYN. (Plate XXIV., fig. 2.)

When the lion is *rampant-regardant* the general attitude is the same but the head looks backward and is accordingly seen in profile, as in No. 3, the coat of PRYSE of Goggerdan in Wales, *Or, a lion rampant-regardant sable*. *Or, a lion rampant-regardant gules*, was borne by GUTHRIE of Halkertoun in Scotland.

When *passant* (in French blazon, *un lion léopardé*) the beast is depicted in a walking attitude the dexter fore-paw elevated, the other three resting on the ground, the head in profile and the tail curved over the back, as in the English coat of GIFFARD, or GIFFORD (No. 4). *Gules, three lions passant argent (de Gueules, à trois lions*

léopardés d'argent). *Gules, two lions passant in pale or*, was borne by the House of GUELF, Dukes of BRUNSWICK, and is also quartered in the shield of NASSAU for the Counts of DIETZ. The position termed *passant-regardant*, the attitude of the Royal lions of ENGLAND, is the same, but the animals are front or full-faced, as in No. 5, the coat of LESTRANGE, *Gules, two lions passant-gardant argent (de Gueules, à deux léopards d'argent)*. *Argent, a lion passant-gardant gules, crowned with an imperial crown, and gorged with an open one, both proper*, are the arms of OGILVY, (Earls of AIRLY, FINDLATER, SEAFIELD, etc.). The same position with the head in profile and looking backward is known as *passant-gardant*, as in (No. 6) the Irish coat of MACMAHON: *Argent, three lions passant-regardant in pale gules*. This coat is also borne by the Marquises of MACMAHON in France, the family to which belonged the late President of the French Republic, Le Maréchal MARIE EDMÉ PATRICE MACMAHON, Duc de MAGENTA, who bore the same arms: *d'Argent, à trois lions léopardés de gueules gardant*; with the addition of the special augmentation of a Duke of the French Empire: *a chief gules semé of étoiles* (drawn as mullets) *argent (à un chef de gueules semé d'étoiles d'argent)*.

An attitude slightly differing from *rampant*, is that known as *salient*, in which the animal is represented in the act of springing upon its prey, both its hind legs being on the ground and its fore-paws elevated and extended, as in Plate XXIV., fig. 7. *Or, a lion salient sable*, the coat of FELBRIDGE. The arms of the DAL-LINGTONS are: *Gules, a lion salient or*. (This is an attitude seldom, or never, met with in foreign blazon.)

A few other attitudes are enumerated by heralds, but though sometimes used for crests, are rarely if ever found in arms; such is *statant*, in which the lion stands with all four legs upon the ground. In French blazon this is described as *posé*. A lion in the same attitude but

presenting his full face to the spectator, is said to be *statant-gardant*. This is the attitude in which the lion now appears in the Royal Crest of England. In some modern blazons the word *statant* is omitted.

The lion *couchant* is represented lying down; and *dormant*, as sleeping with its head resting on its fore-paws. *Sable, a lion or, couchant upon a terrace azure* is the coat of the family of HEIN of Lorraine. *Sejant* is the term applied to a lion sitting;—*sejant-gardant*, when in this attitude the full face is shown;—*sejant-rampant* when though still seated the fore-paws are raised in the air, as in the coat of HOHENHAUSER of Suabia; *Argent, a lion sejant-rampant sable*;—and *sejant-affronté* when, as in the Royal Crest of SCOTLAND, the seated lion is shown with its whole body facing the spectator.

Or, a lion rampant dismembered, or coupé at all its joints, gules (Plate XXIV., fig. 8), borne within the Royal Tressure, or various bordures, is the coat of the MAITLANDS, an allusive coat to an old orthography of the name "mautelent," or mutilated. Allusion has already been made to the representation of the lion with a double tail (*queue fourchée*), and to the fact that this, which has in process of time become a real difference in the case of some important coats, arose simply from the exuberance of the painter's fancy in treating the central enlargement of the tail of the conventional mediæval lion.

The coat of the kingdom of BOHEMIA is now, *Gules, a lion rampant, queue fourchée argent, crowned or*. (In the fourteenth century *Zürich Wappenrolle* the tail is thus treated.) In the Historical Heraldry of ENGLAND we have other examples: *Gules, a lion rampant queue fourchée argent*, is the coat of SIMON DE MONTFORT, Earl of LEICESTER, and *Or, a lion rampant queue fourchée vert*, was borne by the SUTTONS, Barons DUDLEY (Plate XXIV., fig. 9); *Azure, a lion rampant queue fourchée or*, appears in the old *Rolls of Arms* for STAPLETON. In many

important historic coats the lion is represented crowned (in some cases the crown is a much later addition to the original arms). In many coats especially in foreign armory the lion grasps some object with its paws; thus *Azure, a lion rampant, or holding a quince of the last, slipped vert*, are the arms of the Italian SFORZA. *Azure, on a mount in base vert, a lion rampant crowned or, and holding a sabre argent*, is borne by the Princes of KOHARY in Hungary. At times it is collared (with or without a chain), or gorged with a coronet or antique crown. A lion is said to be *morné* in the very rare examples in which it is deprived of its natural weapons the teeth and claws. A lion *morné* appears as a canting charge in the coat of the old French family of DE MORNAY: *Fascé d'argent, et de gueules, au lion morné de sable couronné d'or brochant sur le tout*. I have noticed that the lion *morné* occurs in the arms of several old Breton families, KERBOURIOU, KERBESCAT, KERANGUEN, etc. It is styled *diffamed* when without a tail, and *eviré* when represented without indications of sex. Other leonine monsters are occasionally found, *e.g.*, two-headed lions, and lions bi-corporate and tri-corporate. An example of the last is afforded by the coat assigned to the family of NASH; *Or, a tricorporate lion rampant azure, the bodies issuing from the dexter and sinister chief points and from the base, all uniting in one head gardant in the fess point* (Plate XXIV., fig. 10).

The arms of the Republic of VENICE are the Evangelistic Symbol of its Patron Saint, ST. MARK. *Azure, a winged lion couchant or, holding between its fore-paws an open book thereon the words PAX TIBI, MARCE, EVANGELISTA* (MEUS) *proper* (Plate XXIV., fig. 11).

By an utterly unnecessary refinement the name of *lioncels* is often given to a number of lions represented in the same field, or to lions charged upon an Ordinary, and therefore of smaller size. Thus, the coat of WILLIAM

LONGESPEE, Earl of SALISBURY (Plate XXIV., fig. 12), is often blazoned: *Azure, six lioncels three, two, one, or.* The family of DE BEAUVAU in France thus blazons its coat: *d'Argent, à quatre lionceaux de gueules armés et couronnés d'or* (these lions are represented 2 and 2).

We often find instances in which the lion is borne not of one tincture but barry, or bendy, or chequy, or otherwise divided. The arms of the Grand Dukes of HESSE are: *Azure, a lion barry argent and gules crowned or* (Vol. II., Plate XI., fig. 3). The Spanish MENDEZ bear: *Argent, on a lion gules three bends or.* BLANCARS uses: *Or, a lion rampant per bend argent and gules.*

Lions and other animals ordinarily face to the dexter side of the shield, unless otherwise blazoned; when they are required to face the sinister they are said to be *contournés*. But in Germany this is a matter which is treated as of no importance. The German Heraldic artist who arranges a series of shields for decorative purposes has no hesitation about turning the charges to the sinister if it seem desirable; and in the case of quartered or impaled coats in which several lions appear, it is quite usual to make the lions turn so as to face each other, or to look towards the central line of the shield. Thus in the arms of WALLENSTEIN, Duke of FRIEDLAND, the arms are *Quarterly, 1 and 4. Or a lion rampant azure, crowned of the field; 2 and 3. Azure, a lion rampant crowned or.* Over all, as an augmentation, the Imperial arms: *Or, a double-headed eagle displayed sable.* Here the lions in the first and third quarters are drawn *contournés*, so as to face those in the second and fourth (*cf.* p. 145). The German Heralds arrange helmets and crests on the same principle of symmetry. (*See* Chapter XX.) It is needful to press these facts on the minds of British Heralds who have been led into ludicrous mistakes and absurd criticisms through their ignorance of them.

In British heraldry two lions rampant placed face to face are said to be *counter-rampant*, or *combatant*. When back to back they are said to be *addorsed* (*addossés*), as in the arms of the Counts of RECHBERG: *Or, two lions rampant addorsed gules, their tails intertwined*.

Azure, two lions combatant argent, is the coat of GARRARD (Plate XXV., fig. 1). *Per pale argent and or, two lions combatant, the dexter gules the sinister azure*, is borne by the Barons STEIN DE BRAUNSDORF.

When two or more lions *passant* in pale face in opposite directions they are said to be *counter-passant*, as in Plate XXV., fig. 2; the arms of LEGGE: *Or, two lions counter-passant in pale azure*. *Or, three lions counter-passant sable*, is the coat of TESTU, Marquis de BALINCOURT.

A demi-lion rampant, that is, the upper half of a lion rampant, with a portion of the tail, often occurs as a crest; and very occasionally is used as a heraldic charge, either *issant* or *naissant*, terms which, though often confounded, should be carefully distinguished. The latter term is only used when the charge is represented as rising out of the *middle* of an Ordinary, or other charge (*quasi nunc esset in nascendo*). Thus in Plate XXV., fig. 5, is the coat of Sir HENRY EAM, or ESME, K.G., temp. EDWARD III; *Or, a demi-lion rampant gules naissant from a fess sable*. Whereas fig. 4, the coat of CHALMERS of Balnacraig, is blazoned: *Argent, a demi-lion rampant sable issuing out of a fess gules; in base a fleur-de-lis of the last*. Fig. 3 is the coat of MARKHAM: *Azure, on a chief or a demi-lion rampant issuant gules*. It should be noticed that this distinction between *naissant* and *issant* is not observed by modern French Heralds, who apply both terms indifferently to a *demi-lion*. So far as my observation goes, if there is any distinction it is this: that an animal rising from the base line of the shield, or of an Ordinary, is generally said to be *issant* (*issant*),



1. Lions combatant.
(Garrard.)



2. Counterpassant.
(Legge.)



3. Issuant.
(Markham.)



4. Issuant.
(Chalmers.)



5. Naissant.
(Esme.)



6. Lions' Heads.
(Scott.)



7. Lion's Gambs.
(Newdegate.)



8. Lion's Paws.
(Usher.)



9. Lions' Tails.
(Corke.)



10. Tiger.
(Loane.)



11. Leopards' faces reversed
and issuant de lis.
(See of Hereford.)



12. Leopard's Face.
(Pole, Duke of Suffolk.)

while an animal rising out of the midst of it is usually blazoned as *naissant*. *D'Azur, au lion naissant d'or*, is the coat of CLAIRAMBAULT, Marquis de VENDEUIL; with the lion crowned this is also the coat of the Barons ERATH of Nassau. *D'Azur, semé de fleur-de-lis d'or, au lion naissant d'argent*, was borne by the old French crusading family of MOREUIL. (*Salle des Croisés*, 1202.)

Per fess, or, and wavy azure and argent; in chief a lion rampant issuant gules, are the arms of the County of RÖTELN, or RÖTELEN (*see* Vol. II., Plate XV., fig. 3), quartered in the full shield of the Grand-Dukes of BADEN (*v.* Vol. II., Plate VI., fig. 5). *Or, three demi-lions rampant gules*, is borne by TOURNAI, Comtes d'OISI. *Gules three demi-lions rampant argent, in the centre point a bezant*, is the coat of the BENNETS, Earls of TANKERVILLE.

Parts of a lion are not unfrequent as charges, particularly the head, either erased or coupéd. *Argent, three lion's heads erased gules* (Plate XXV., fig. 6) is the coat of SCOTT of Balweary.

A *lion's gamb* is the whole fore-leg, in the walking attitude unless otherwise specified, as in Plate XXV., fig. 7, the coat of NEWDEGATE, which is *Gules, three lion's gambs erased argent*. *Two lion's gambs, issuant from the flanks of the shield and conjoined in chevron*, is the bearing of several English families, *e.g.*, *Azure, two lion's gambs chevronways argent, supporting a cinquefoil or*, is a coat of CHIPPENDALE.

A *lion's paw* is cut off at the middle joint, and is usually drawn erect, as in Plate XXV., fig. 8, the coat of USHER: *Argent, three lion's paws coupéd and erect sable*.

Lion's tails are occasionally found as heraldic charges; as in the Cornish coat of CORKE: *Sable, three lion's tails erect erased argent* (fig. 9). They also occur as the canting coat of TAYLARD: *Or, on a mount gules in base three lion's tails erect of the second curved towards the sinister*.

Only a single example of the use of the *lioness* as a

heraldic charge is known to me. The family of COING in Lorraine bears : *d'Azur, à une lionne arrêtée d'or.*

The following fourteenth century examples of the use of the lion as a heraldic charge are taken from the oft quoted *Wappenrolle von Zürich*, and should be of interest to the student of early armory.

(51) END : *Azure, a lion rampant-gardant argent, its feet or.*

(284) CASTELN : *Per pale or and argent, a lion statant-gardant gules.*

(305) WILDENVELS : *Per pale argent and sable, in the first a demi-lion statant-gardant gules issuant from the dividing line.*

(408) TANNENVELS : *Azure, a lion rampant or, queue argent.*

(489) RINACH : *Or, a lion rampant gules headed azure.*

A curious use of the lion as a charge occurs in several ancient coats of the Low Countries, *e.g.* in that of TRASEGNIES, whose arms are : *Bandé d'or et d'azur ; à l'ombre du lion brochant sur le tout, à la bordure engrêlée d'or.* Here the *ombre du lion* is properly represented by a darker shade of the tincture (either of *or* or of *azure*), but often the artist contents himself with simply drawing the outline of the animal in a neutral tint.

Of coats in which several lions appear the following are examples. *Argent, two lions passant-gardant in pale sable*, are the arms of the Princes of HOHENLOHE.

Argent, three lions rampant gules, crowned or, is the coat of the Princes and Dukes DE BARBANÇON. *Argent, three lions rampant sable, crowned or*, was borne by HALEWIJN of Flanders (*Armorial de Gueldre*). *Gules, three lions rampant or*, was the coat of Prince TALLEYRAND-PÉRIGORD.

Per pale azure and gules three lions rampant argent, is the coat of the HERBERTS, Earls of PEMBROKE and MONTGOMERY ; it is also borne by VAUGHAN. *Quar-*

terly or and gules four lions passant-gardant counter-changed, was borne by LLEWELLYN AP GRIFFITH, Prince of NORTH WALES ; and is still used at times as the arms of the Principality of WALES. As such they appear on the great seal of CHARLES, Prince of WALES, afterwards King CHARLES I. (*Cat. of Seals in Brit. Mus.*, vol. ii., No. 5565.)

II. OTHER BEASTS.

THE TIGER.—The tiger of real life is but rare as an armorial charge, and it is used in British armory mainly as a crest, and for supporters granted to persons for service in India. Thus the supporters granted to OUTRAM (baronet) are two tigers, rampant gardant, wreathed with laurels and crowned with Eastern crowns, all proper.

The HERALDIC TIGER found in a few English coats, and sometimes used as a supporter, bears but little resemblance to the real animal. As drawn it has the body of a lion but the head nearly resembles that of a wolf (Plate XXV., fig. 10). *Azure, a tiger passant or*, is the coat of LOANE. In one or two old English coats the tiger is drawn in combination with a mirror. One of the old beliefs regarding the tigress was that she was so greatly afflicted with vanity that she could be robbed of her whelps if a mirror were placed in her path, the depredators finding it easy to carry off their prey while the mother was contemplating her personal charms ! (See GUILLIM, *Display of Heraldry*, pp. 188, 189.) *Argent, a tiger passant or, regardant at a mirror on the ground proper*, was the coat of SIBELL of Kent.

THE LEOPARD.—The leopard of natural history, as distinct from the lion, is not a frequent charge in British armory, and it is quite probable that in most ancient instances in which it is found the lion was really intended. *Gules, a leopard passant-gardant or, spotted*

sable, is the coat of ARLOTT, and here the charge is clearly canting on the leopard of natural history (*v. p.* 223). The Princes of STELLA CARACCIOLI bear: *Quarterly, 1 and 4. Or, a leopard rampant azure* (STELLA); 2 and 3. *Gules, three bends or, a chief azure* (CARACCIOLI). The leopard also occurs occasionally as a supporter. The leopard's head, however, is a frequent heraldic charge: it is represented full-faced, and no part of the neck appears. Plate XXV., fig. 12, is the coat of POLE, Duke of SUFFOLK: *Azure, a fess between three leopard's faces or.*

The Marquises de BARBANÇOIS in France bore: *de Sable, à trois têtes de léopard d'or, arrachés et lampassés de gueules.*

A curious combination of the leopard's head (often reversed) with the *fleur-de-lis* occurs in several old English coats. *Gules, three leopard's heads jessant de lis or*, appears to have been borne by the family of CANTELUPE in the thirteenth century. Of this family was THOMAS DE CANTELUPE, Bishop of HEREFORD, 1275-1282, and the arms since borne for that see (Plate XXV., fig. 11) are the arms of that prelate only differenced by the leopard's heads being reversed. Mr PLANCHÉ (in his *Pursuivant of Arms*, pp. 103, 104,) shows that the original arms of the CANTELUPES were the *fleurs-de-lis* alone; and though it is quite possible that the leopard's heads were added intentionally to mark an alliance or sub-infeudation, it yet appears probable that, as his engravings show, the charge may have been developed out of a variation in the drawing of the *fleur-de-lis*. *Sable, three leopard's heads reversed jessant-de-lis argent* are the arms of WOODFORD. *Sable, three leopard's heads or, jessant-de-lis argent*, are those of MORLEY. *Gules, three leopard's heads or, jessant-de-lis azure, over all a bend of the last*, are the arms of TENNYSON, and probably are only a variation of the similar arms of DENYS, or

DENNIS. Lord TENNYSON, the poet-laureate, had a grant of the following coat: *Gules, on a bend nebulé between three leopard's heads jessant-de-lis or, a laurel wreath in chief proper.*

With the heraldic leopard we may couple the LYNX, the PANTHER, and the WILD CAT, or CATAMOUNT. *Sable, three lynxes passant gardant (otherwise salient) argent,* is the canting coat of LYNCH. The PLOMBIOLI of Padua, use: *Gules, a panther rampant or, spotted vert.*

The domestic cat, dignified by the old Heralds with the title of *musion*, occurs in the canting arms of KEATE, or KEATS (*Argent, three cats in pale sable*). The COMPTONS of Catton, bore in allusion to their place of residence: *Sable, three cats passant-gardant argent collared and belled or.* There are several foreign coats which bear a panther, but in the armory of Britain the heraldic panther is only met as a supporter; as thus borne by the Duke of BEAUFORT it is a leopard-like beast, inflamed at the ears and mouth, and *semé* of roundles of various colours.

Per fess argent and gules, in chief a demi-panther issuant azure inflamed proper, is borne by the Princes of STARHEMBERG. *Argent, a panther rampant azure,* is the coat of HOCHART of Würtemberg; *Azure, a panther rampant argent crowned or,* is that of the Pomeranian JATSKOW, derived from the Polish *herba* of RYS who bear: *Azure, a lynx passant-regardant argent, crowned or.*

BOAR.—The boar, *i.e.*, the wild boar, or *sanglier*, is represented in profile, and in British armory is usually *passant*. Like the lion it is often described as *armed and langued*, but this is needless when tusks and tongue are of the natural colour. The French armorists call the tusks of the wild boar its *défenses*, and the beast instead of being termed *armed* is said to be *défendu*. *Vert, a boar passant argent* (Plate XXVI., fig. 1) is the coat of the family of POLLARD. *Argent, a boar*

rampant sable, is the coat of the Counts von BASSEWITZ ; the Barons von EBERSPERG bear : *Argent, on a mount vert a boar passant sable*.

The head of the wild boar (*hure*) is of frequent occurrence as a heraldic charge ; and is often described as *armed* ; thus, Plate XXVI., fig. 2 is the coat of ELPHINSTONE : *Argent, a chevron sable between three boar's heads erased gules armed argent (d'Argent, au chevron de sable, accompagné de trois hures de sanglier de gueules aux défenses d'argent)*. *Azure, three boar's heads coupéd or*, is the well-known coat of the great Scottish family of GORDON ; and *Or, three boar's heads erased gules, armed and langued azure*, is borne by URQUHART. Sometimes the heads are borne erect, muzzle upwards ; *Argent, three boar's heads erased erect sable*, is the coat of BOOTH (originally that of BARTON, see NISBET, ii., 49).

The domestic PIG, as distinct from the savage wild boar, finds a place in Heraldry, usually as the charge of a canting coat ; as for instance :—*Azure, three boars passant in pale argent*, is the coat of BACON. *Sable, three boars argent*, is the coat of SWYNEHOWE. Similarly in France the DES PORCELLETS (Marquises de MAILLANE) bore originally, *d'Or, à un porcelet passant de sable*. Other less important branches of the house blazon the beast as a *sanglier*. The Marquises de HOUDETOT bore anciently, *d'Or, à six porcs de sable* ; and the blazon of the Norman HAUTOTS is, *d'Or, à sept porceaux de sable*. *Argent, à chevron between three "porcs" sable*, appears in the *Rolls of Arms* for SWYNETHWAYTE.

WOLVES.—The wolf occurs in a good many coats in British armory and is usually drawn *salient*, or leaping forward as if to seize its prey. It is however sometimes represented *passant*, as in the canting coat of LOWE, *Gules, a wolf passant argent*. *Or, a wolf passant sable*, is the coat of the old Counts of WOLFFSTHAL. *D'Or, au loup rampant d'azur, armé de gueules*, are the arms

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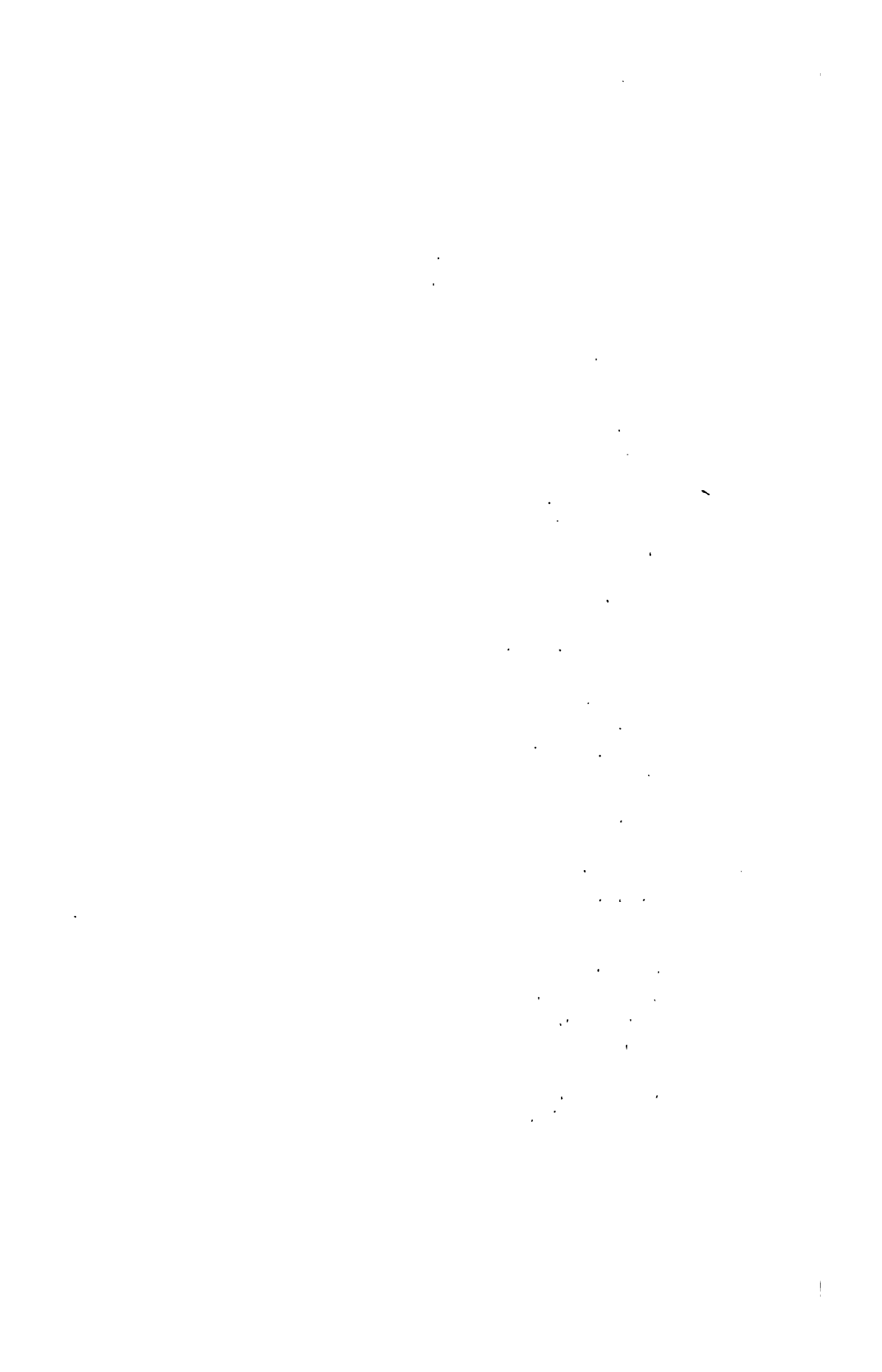


PLATE XXVI.



1. Boar.
(Pollard.)



2. Boars' Heads.
(Elphinstone.)



3. Wolves' Heads.
(Louvel.)



4. Bear.
(St. Gall.)



5. Bears' Heads.
(Forbes.)



6. Foxes countersalient.
(Williams.)



7. Stag trippant.
(Strachan.)



8. Stag at gaze.
(Lowe.)



9. Stags courant.
(Rotherham.)



10. Stag lodged.
(Downes.)



11. Stag's Head cabossed.
(Mackenzie.)



12. Stags' Horns.
(Boyle.)

of the French Marquises d'AGOULT. *Gules, a wolf rampant argent*, were the *armes parlantes* of the Counts of WEISSENWOLFF. *Gules, a wolf saliant or*, is the coat of the Marquis d'ALBERTAS.

In Spanish Heraldry the wolf is one of the most common of animals. It is there very often represented as *ravissant*, i.e., carrying the body of a lamb in its mouth and across its back. *Or, a wolf saliant-regardant sable, ravishing a dog proper*, is the coat of the Austrian Barons von KALITSCH.

The she-wolf occurs in several foreign coats: the French family of LOPPIN bear: *d'Argent, à deux louves rampantes et affrontées de sable*. The SÉGURS bear: *Azure*, and the same charges *argent*. *Gules, on a mount vert, a she-wolf couchant and suckling her young or*, is the coat of the LUPARELLA family at Rome. *Gules, a she-wolf suckling two children proper*, is the allusive coat of the Bavarian family of ROMUL. *Gules, the head and neck of a wolf coupé argent*, are the arms of the Princes of WINDISCH-GRATZ. The coat of the Kingdom of BISCAY is: *Argent, on a mount a tree, two wolves passant one in front, the other behind its stem, each ravishing a sheep, all proper*.

The wolf's head appears frequently as a charge, especially in Scottish coats. The arms of ROBERTSON of Strowan are: *Gules, three wolf's heads erased argent*. *Azure, three wolf's heads or*, is the coat of LOUVEL (Plate XXVI., fig. 3). In representing the head of the wolf it is usual to have a portion of the neck depicted; and in the older representations of the boar's head, both at home and in Germany, the same was the case.

BEAR.—The Bear is not an animal frequently represented in its entirety in British coats. When borne it is usually in reference to the name, and is drawn with a muzzle, and often with a collar and chain. *Argent, a bear rampant sable muzzled or*, is the coat of BERNARD, or

BARNARD, and, with the addition of a collar and chain, of the BERESFORDS. *Argent* (or *Or*), *a bear passant sable*, are the arms of FITZ URSE. In Foreign Heraldry, as might be expected, its use is somewhat more frequent ; and it is generally drawn without collar, muzzle, or chain. *Or*, *a bear rampant sable*, is the coat of BERNER, BERNECK and OELPER in Bavaria ; *Argent*, *a bear passant sable*, of the Prussian families of BEHR, and ROCHOW. *Argent*, *a bear statant sable*, appears in the *Wappenrolle von Zürich* for BARENSTEIN. The well-known arms of the Swiss Canton of BERNE are : *Gules*, *on a bend or*, *a bear passant sable*. *Argent*, *a bear erect sable*, is the coat of the Swiss Abbey of ST. GALL (Plate XXVI., fig. 4).

The white POLAR BEAR is certainly intended in the coat of WOHSFLETH of Holstein : *Azure*, *a white bear rampant contourné, collared gules*. *Gules*, *a bear rampant argent*, is borne by BIORN of Denmark, and the same animal is very probably represented in the arms of ARESEN ; *Azure*, *a bear passant argent*. Two such bears are the supporters granted in Sweden to Baron NORDENSKJOLD, the Arctic navigator.

The BEAR'S HEAD frequently figures as a charge, and is usually drawn muzzled. *Azure*, *three bear's heads argent, muzzled gules* (Plate XXIII., fig. 5) are the well-known arms of the family of FORBES in Scotland. *Azure*, *a fess or, in chief a bear's head proper, muzzled and ringed gold*, is the coat of the BARINGS, Earls of NORTHBROOK, etc. The Swiss family of PLANTA bears these *armes parlantes* : *Argent*, *a bear's foot in pale, sable, showing its sole proper, the nails upwards gules*.

FOX.—The Fox is an animal seldom met in British Heraldry. *Gules*, *a fox or*, is assigned to the family of GAVENOR. *Argent*, *two foxes counter-salient in saltire gules, the sinister surmounting the dexter* (Plate XXIII., fig. 6), is the coat given for CADRODIARD, a British prince of the tenth century who certainly never bore it.

It is, however, quartered in memory of their descent, by the family of WILLIAMS-WYNNE of Wynnstay.

Abroad, it is somewhat more frequently found. *Or, on a mount, a fox proper*, is the canting coat of the Dutch Counts van VOS ; other families of the name bear the *fox passant, or rampant, gules*. *Or, a fox rampant sable*, is the coat of the Venetian BALBI ; *Vert, a fox rampant argent*, is borne by the Barons von REINECK ; *Argent, a fox rampant gules*, are the *armes parlantes* of the Tirolese Counts FUCHSS, whose supporters are two foxes *gules, mantled ermine*. *Per fess argent and azure* (sometimes *azure and argent*) *a fox rampant counter-changed*, is the coat of the ZANI of Venice. The French families of RENARD, and RENAUD, bear the fox *passant or* ; the first on a field *gules*, the other on a field *azure*. *Or, three foxes rampant gules*, is the coat of the Barons VAN DER HEIM, and of VAN RODENBURG in Holland.

THE ELEPHANT is but little used in Heraldry ; and in British armory is seldom found except as an allusive charge. *Gules, an elephant passant argent (armed or)*, is assigned to the English ELPHINSTONES. *Gules, an elephant argent on a mount in base or*, is the canting coat of the Counts von HELFENSTEIN of Suabia, and appears very quaintly drawn in the *Wappenrolle von Zürich*, taf. ii., fig. 40. In its conventional representation, *Argent, with a castle on its back proper*, it is borne in an *azure* field by the Russian and German Barons LE FORT. An elephant's head, the trunk elevated *sable*, tusked *argent*, was the crest of the MALATESTAS of Rimini ; it issues from a coronet, and has a golden crest *échancré* running down its back from its forehead. (See the Medal of SIGISMONDO PANDOLFO DI MALATESTA by VITTORE PISANO. *Cat. of Italian Medals in Brit. Mus.*, No. 4. An elephant was the badge of the house, and appears on the medal of ISOTTA ATTI, mistress and wife of PANDOLFO. *Ibid.*, No. 23.) The French family of

DE BARRY bears : *Azure, three elephants or, the two in chief affrontés*. As supporters the elephant is used by the Prussian Counts von GOTTSTEIN ; the Danish families of AHLEFELD, DANESKIOLD, etc. ; and the English Earls of POWIS.

The ELEPHANT'S HEAD alone, is the charge of the arms of the Dutch family of DERX, who bear : *Or, an elephant's head in profile proper*. *Sable, on a fess between three elephant's heads argent as many mullets of the field*, is the coat of PRATT, Marquis of CAMDEN. Its tusks are borne by the Counts AVOGLI of Ferrara : *Azure, three elephant's tusks issuing from the dexter flank argent*.

THE CAMEL (or DROMEDARY), is used in British armory as an allusive charge by the families of CAMEL, who bore *Azure (or sable), a camel argent* ; and *Or, three camels sable*. The French CALMELS D'ARTENSAC use : *d'Argent, à trois chameaux arrêtés d'azur*. Its hump makes the camel an appropriate coat for the Italian GOBBI : *Azure, on a terrace vert a camel argent* ; and for the French BOSSU, *Azure, a dromedary passant on a terrace argent*. *Camel's heads* are borne by KEMELS in Flanders, *Azure, a chevron between three camel's heads or* : and by DIEK of Holland. Camels support the arms of the Counts of ROMRÉE.

STAGS (BUCKS, HARTS, HINDS, DOES) are frequent in British and German heraldry ; much less so in that of the southern countries.

The terms of blazon used in regard to them differ somewhat from those applied to beasts of prey, and require separate explanation. The antlers of stags, being regarded as ornaments rather than as weapons, are known as *attires*, their branches are called *tynes* (*cors* in French), and the beast is said to be *attired*, (*ramé* in French). As in the case of bulls, unicorns, and other cloven-footed animals, the stag is said to be *unguled* (*onglé*) when its hoofs are of a different tincture

from its body. A stag in the walking attitude is said to be *trippant*. Plate XXVI., fig. 7, *Azure, a stag trippant or, attired and unguled gules*, is the coat of STRACHAN of Glenkindy, in Aberdeenshire. *Azure, three bucks trippant or*, is borne by GREENE. When standing still and full-faced, it is described as *at gaze*. The Barons von HIRSCHBERG bear: *Argent, a stag at gaze gules*. (Plate XXVI., fig. 8) *Azure, a stag at gaze or*, is borne by LOWE. *Vert, three harts at gaze or*, was a coat of GREEN, and appears in the quartered shield of Queen KATHARINE PARR. The arms of ROTHERHAM are: *Vert, three stags courant or* (Plate XXVI., fig. 9). A stag reposing is said to be *lodged*, or *couchant*: *Sable, a stag lodged argent* (Plate XXVI., fig. 10), is the coat of DOWNES of Chester. *Vert, three bucks lodged or*, is a coat of ANDERSON. In the attitude of a lion saliant it is described as *springing*; *d'Azur, à trois cerfs elancés d'or*, is the coat of the Counts BORLUUT DE HOOGSTRAETE of Holland. *Or, three bucks rampant sable, unguled or, their attires wreathed of the tinctures*, is borne by the German Counts of WALMODEN.

The REINDEER is drawn as a stag with two sets of attires; it is borne by WALSTONE, *Azure, a reindeer trippant ermine*, and appears in the coat of the Swedish province of CASTRIKLAND: *Argent, semé of (small) hearts, a reindeer proper*. STEMPFER bears: *Sable, a reindeer passant proper*: tinctured *gules* it is used as a supporter by the Marquis of DOWNSHIRE, Viscount HEREFORD, the Lords KENSINGTON, etc. (see *English Glossary*, s.v.).

MOOSE-DEER are the supporters of the Lords CARLINGFORD and CLERMONT.

In Scotland the stag's head erased in profile, is borne by several branches of the family of CRAWFURD; and it also appears on the seal of the ABBEY of HOLYROOD HOUSE. The favourite position however of the stag's

head is *cabossed* (or *caboshed*), that is, full-faced with no part of the neck visible. LEGGE, Earl of DARTMOUTH bears: *Azure, a buck's head cabossed argent*. *Sable, three buck's heads cabossed argent* belongs to the family of CAVENDISH, Dukes of DEVONSHIRE. *Argent, on a bend azure three buck's heads cabossed or*, to that of STANLEY. *Barry of six argent and azure, over all three stag's heads cabossed or*, was the old coat of WOODWARD of Gloucestershire as early as the fourteenth century, since which time it has been borne with several variants and additions by families in the neighbouring counties. In Scotland the stag's head cabossed, known as the *Caberfae*, is most associated with the family of MACKENZIE, whose arms are, *Azure, a stag's head cabossed or* (sometimes with *a star or*, between the tynes). The French term of blazon for this bearing is *un rencontre*. BOUTON uses the term *massacre*, which is only applied properly to the attire and the piece of the skull connecting the horns, as in the coat of COCKS, Earl SOMERS; *Sable, a chevron between three stag's attires argent*. Single antlers also occur as in the Scottish coat of BOYLE of KELBURNE (the paternal coat of the Earl of GLASGOW), *Or, three hart's horns erect gules two and one* (Plate XXVI., fig. 12).

In the quartered coat of the Dukes of BRUNSWICK two quarters are charged each with a single stag's horn, *Argent, a stag's horn gules*, is used for the County of REGENSTEIN; *Argent, a stag's horn sable*, for that of BLANKENBERG.

BULLS, OXEN, COWS and CALVES.—When bulls or cows, etc., occur in Heraldry they are said to be *armed* of their horns, and *unguled* of their hoofs, as in the coat of D'ELBŒUF, Plate XXVII., fig. 1. *Argent, a bull passant gules, armed and unguled or*, is the coat of the Margravate of NIEDER-LAUSITZ; and of the Swedish province of DALSLAND. ASTLEY, Earl of SHAFTESBURY bears: *Argent, three bulls passant sable, armed or*. *Gules, on a mount in base vert an auroch, or*

wild ox, argent, were the original arms of the AUERSPERGS, Princes of AUERSPERG, Dukes of MUNSTERBERG, in Silesia, etc. *Argent, on a mount vert, a young bull statant gules*, is the coat of the Princes PONIATOWSKI, and the Counts ZALEWSKI, and KOMOROWSKI of Poland, of the clan CIOLEK. *Argent, a bull rampant gules*, is the coat of TORA in Spain. *Or, a bull passant sable horned or*, is borne by the Barons PLESSSEN; *de Gueules, à une vache d'argent*, is borne as a canting coat by LA VACHE DE LA TOUCHE of Brittany. *Or, a cow sable*, is borne by VACHER of Cambray. *Or, two cows passant in pale gules, collared, armed and belled azure*, were the arms of the Counts of BÉARN, and borne by the Kings of NAVARRE. The French term for *belled* is *clarinée*. (On the original arms of STYRIA, v. Vol. II., p. 120.)

The calf is frequently used as a canting charge. *Azure, a calf passant or*; and the same *on a mount vert*, are both borne by the families of KALFF of Holland. *Argent, three calves passant sable*; are the arms of MEDCALFE, or METCALFE. *Argent, on a bend sable three calves or*, are those of VEALE. The family of VAQUER of Majorca bear: *Azure, on a terrace a cow with her calf all argent*.

The *heads of bulls, oxen*, etc., may like those of stags, etc., be borne either caboshed, or in profile; they are drawn in profile unless the other form is prescribed in the blazon. *Argent, a bull's head erased sable*, Plate XXVII., fig. 2, is the older coat of the Scottish family of TURNBULL; in later times three heads were substituted for the single one. (See BUFFLE, in *French Glossary*.)

GOATS and GOAT'S HEADS are found occasionally as heraldic charges. The family of THOROLD of Lincoln bears: *Sable, three goats salient argent* (Plate XXVII., fig. 3). *Sable (or Vert), three goats passant argent*, is borne by the families of STANSFELD, or STANSFIELD, of

Yorkshire. CABRERA, in Spain, bears : *Argent, a goat rampant sable within a bordure of rocks proper*; a very curious example (PIFERRER, *Nobiliario . . . de España*, No. 537).

SHEEP, both rams and lambs, are frequently found as allusive charges. The coat of LAMBTON, Earl of DURHAM, is : *Sable, a fess between three lambs trippant argent*. *Vert, a lamb argent*, is the coat of LAMBERT of Ireland; VAN BUTEN; LAMMENS; and ADRIANI. LAMBRECHT of Flanders bears the same with the field *azure*. *Azure, a sheep argent*, is borne by SCHAEF of Holland; and *rampant* by the Marquis AGNELLI.

The sheep which is borne on an *azure* field by the Counts ALESSANDRI of Florence has two heads.

The Barons von WIEDERHOLD of Bavaria use : *Per pale or and azure, over all a ram salient argent*. *Gules, a ram passant argent*, is the coat of the Franconian Counts VOIGT DE RIENECK; and, with the ram *salient*, is also borne by the Barons BOJANOWSKI. In the *Wappenrolle von Zürich*, *Or, on a mount vert a ram passant sable*, is the canting coat of RAMENSPERG (No. 72). *Or, three lambs sable*, is borne by LAMMENS of Holland. *Vert, three rams argent*, is borne by BELIN; and *Azure, a chevron between three rams or*, is the coat of RAMSEY.

THE PASCHAL-LAMB.—A lamb bearing on its shoulder a flag, or banner, *argent charged with a cross gules*, and having its head adorned with the saintly glory similarly charged, occurs not unfrequently in German armory. *Gules, a Paschal-Lamb argent, on a terrace vert*, is the coat of the Bavarian WÜLFER, and (without the terrace) of LAMPOINS of Holland. *Azure, a Paschal-Lamb argent*, is borne by PASCAL of France, and is the coat of the Swedish province of GÖTTLAND. A curious use of this charge as a symbol of the Resurrection, and as a canting coat, is found in the arms of the families of OSTERTAG in Bavaria and Suabia : *Azure, on a mount in base, a*

Paschal-Lamb argent (Plate XXVII., fig. 4). (OSTERHAUSEN, OSTERHAMMER, and OSTERRIETH, also have the Paschal-Lamb among their charges (*see* also the arms of BRIKEN, p. 121).

THE ANTELOPE of Heraldry is generally represented in a very conventional manner (*see Glossary of English Terms*); its chief use in British armory is as a supporter. Plate XXVII., fig. 5, is an instance of its employment as a charge; *Per pale argent and gules, an antelope passant counter-changed*, the coat of DIGHTON of Lincolnshire.

THE HORSE alone, as distinct from its use in conjunction with a mounted knight, is scarcely so frequent a charge as we might have expected. The escutcheon of WESTPHALIA, *Gules, a horse courant argent*, formed part of the arms of the Electors of HANOVER, and so was borne by our four GEORGES, and by WILLIAM IV., as a part of the Royal Arms; it is frequently drawn rampant, or salient, as in the *Écu Complet* of the Prussian Monarchy. *Gules, a demi-horse argent, hooped and maned or, issuing out of water* (either *proper*, or in its conventional representation *barry wavy argent and azure*) is the coat of TREVELYAN. *Gules, on a base vert, a horse passant argent, cingled sable*; is borne by the Counts BYSTRONOWSKI.

The horse is often employed as an allusive charge. *Gules, a horse salient argent*, are the arms of the Roman CAVALLI (Plate XXVII., fig. 6), and of the French CHIVALETS, and CHEVALERIE; *Or, a horse rampant gules*, are those of RENNER; *Argent, a horse sable, saddled gules*, those of POULAIN; *Azure, a horse argent*, of RÖSSLER. *Argent, a fess between three colts courant sable*, is the arms of COLT (Baronet). *Gules, a mule passant argent*, is the canting coat of MOYLE. The humble ass is the charge of the family of ESEL (*Sable, an ass argent, a chief of the same*); and *Or, an ass issuant from the base sable*, is the coat of VAN DER EESE of

Holland; *Azure, an ass passant sable* (? *proper*) is borne by LOVARI of Udine. *Sable, a fess (or) between three asses argent*, are the canting arms of AYSCOUGH. The Bavarian family of FRUMBESEL, now extinct, used to bear: *Argent, an ass rampant gules*.

Or, a horse salient sable, was the coat borne for the Kingdom of NAPLES, and quartered with the Sicilian *triskele* (v. p. 219) by MURAT. An escutcheon bearing the arms of the French Empire, and royally crowned, was placed *en surtout* above these quarterings.

We have the HARE in the Scottish coat of CLELAND of that Ilk (Plate XXVII., fig. 7). *Azure, a hare saliant argent with a hunting horn vert, garnished gules, pendent at its neck*. HAAS of Bavaria bears: *Gules, a hare courant argent*. *Vert, on a mount a hare sejant proper*, is borne by VAN NOORT.

THE RABBIT occurs more frequently still. *Argent, a chevron between three conies sable*, is the coat of STRODE of Devonshire. *Vert, three rabbits argent*, is borne by VAN DEN SANTHEUVEL of Holland. The family of AYDIE, Marquises de RIBÉRAC in France, bore: *de Gueules, à quatre lapins d'argent, 2 et 2*. *De Gueules, au chevron d'or accosté de trois têtes de lapin d'argent*, is the coat of DUMONT DE BOSTAQUET, in Normandy. *Or, a lion rampant gules, on a bordure azure seven rabbits argent, spotted sable*, are the *armes parlantes* of the Portuguese family of COELHO; sometimes the lion is charged with *three bars chequy or and azure*. King MANUEL granted to NICOLAO COELHO, a companion of VASCO DA GAMA, a special coat: *Gules, between two columns argent (each on a mount in base vert, and bearing a shield azure charged with the "Quinas" of PORTUGAL) in chief a lion rampant or, and in base a ship upon the sea proper*.

SEALS are borne by the BEUNS of Holland: *Gules, three seals argent fessways in pale, the middle one con-*

PLATE XXVII.



1. Bull.
(Torrell.)



2. Bull's Head.
(Turnbull.)



3. Goats.
(Thorold.)



4. Paschal Lamb.
(Ostertag.)



5. Antelope.
(Dighton.)



6. Horse.
(Cavalli.)



7. Hare.
(Cleland.)



8. Otter.
(Meldrum.)



9. Talbot.
(Wolsley.)



10. Herrison.
(Herries.)



11. Mole.
(Mitford.)



12. Monkey.
(Affenstein.)

tourné; and by DE WULF: *Vert, two seals rampant addorsed or.*

OTTERS, and OTTER'S HEADS, are occasionally found in Scottish armory. OUTREQUIN bears: *Argent, five otters sable* (2, 2, 1, or 2, 1, 2). The coat of MELDRUM, quartered by SETON, is: *Argent, a demi-otter issuant from a bar wavy sable* (Plate XXVII., fig. 8). *Argent, a chevron between three otter's heads erased sable*, is the old coat of BALFOUR; and the same with the charges *gules* is that of FULLERTON. It is also the charge in the arms of the Styrian FISCHL, *Gules, on a bend an otter holding in its mouth two fish proper.*

THE BEAVER is borne as canting arms by the Swiss family of BIBER, *Or, a beaver rampant sable* (*Wappenrolle von Zürich*, No. 294) and also, but sometimes *gules*, by the Barons BIBRA.

THE BADGER is naturally the charge in the coats of the English families of BROCK (*Argent, a badger passant sable*); and BADGER (the same but the field *or*); as well as in those of the Swiss DACHS, *Gules, a badger rampant or*, and of the Bavarian Counts von DACHSBERG (the same but with the charge *argent*). *Azure, a badger argent*, are the arms of TASSIS, borne *en surtout* by the Princes of THURM and TAXIS.

THE HEDGEHOG, called anciently an Urchin, appears in the allusive coats of HÉRISSON and HERRIES (Plate XXVII., fig. 10), *Argent, three urchins sable*; and in the French coats of LE HÉRISSÉ: *d'Or, à trois lérissons d'azur*; and *d'Argent, au chevron de gueules accosté de trois lérissons de sable*. JEZ, of Poland, bore: *Gules, a hedge-hog or.*

The kindred PORCUPINE is the canting coat (*Argent, a porcupine sable, mal peau*) of the French family of MAUPEOU, Comtes d'ABLEIGES, Marquises de MAUPEOU. It is the dexter supporter of the DE LISLES.

MOLES are borne by the MITFORDS (Lords REDES-

DALE), *Argent, a fess between three moles passant sable* ; (Plate XXVII., fig. 11); and by the Polish TRZYKRETI : *Argent, three moles fessways in pale sable*. In Holland MOIL uses : *Or, on a mount in base vert a mole sable* ; another Dutch family of MOLLE bears : *Vert, on a chief or, a mole sable*.

THE SQUIRREL occurs in some English coats, usually as an allusive charge. *Or, a squirrel sejant gules*, are the arms of SQUIRE. *Argent, a squirrel sejant gules, cracking a nut*, are, with trifling variations, those of several families of NUTSHALL, and SQUIRE. *Argent a chevron azure between three squirrels gules* (with or without nuts), is the coat of LOVELL. FOUQUET, the celebrated Finance Minister of LOUIS XIV., bore : *d'Argent, un écureuil rampant de gueules* (often augmented thus : *à la bordure de gueules semée de fleurs-de-lis d'or*) ; with the ambitious motto : "*Quo non ascendam ?*" *Or, a squirrel on a mount proper*, is the coat of STUMPF of Bavaria ; and of SICHTERMANN in the Netherlands. *Or, three squirrels gules*, is borne by the Danish ALKEVEDERS.

THE APE as a charge is more frequently met with abroad than in British Heraldry. *Vert, an ape sejant, banded and chained to the sinister side of the shield argent*, is the coat of APPELGH. *Sable, a chevron or, between three apes argent chained gold*, are the arms of LOBLEY. *Argent, an ape gules, holding an apple or*, is the canting coat of AFFENSTEIN (Plate XXVII., fig. 12, from the *Zürich Wappenrolle*, No. 412). Without the apple this is borne by PASCAL-COLOMBIER of France. Apes are used as supporters by the FITZGERALDS, Dukes of LEINSTER ; and by the MAXWELLS of Pollock, as far back as the reign of Robert III.

RATS.—Rats seldom occur as a British charge. *Paly of six or and gules, on a canton argent a rat salient sable*, is borne by TRAT of Cornwall. The arms of the See of ARRAS are : *Or, a rat sable in the centre point between two*

pastoral staves paleways addorsed proper, the whole within an orle of ten rats of the second. Or, three rats gules, is the coat of the Breton family of DE LA BENNERAYE. *Argent, a rat rampant sable*, was the coat of the Bavarian BILICHES now extinct. Rats support the arms of RENAUD DE VELORT, in 1449.

DOGS.—I have left until the last the Dog, the faithful companion of man, which appears frequently in armory, both at home and abroad; the talbot (a species of mastiff) and the greyhound are the most frequently used.

Or, a dog statant sable, collared of the field, is the coat of the Counts of TOGGENBURG in Switzerland. (In the *Wappenrolle von Zürich*, No. 35, the collar is gules.)

Argent, a talbot passant gules (in chief a crescent for difference), is the coat of Viscount WOLSELEY (Plate XXVII., fig. 9); *Argent, a greyhound courant sable*, is that of MORETON. *Azure, a greyhound (saliant) argent collared gules*, is borne by the Austrian Counts BLOME; and with the collar *or* by the French Counts NICOLAY.

Vert, a greyhound passant argent collared gules buckled or, is ascribed to the Byzantine house of SCYLITZES; *Azure, a talbot statant argent*, to the Silesian Barons HUNDT.

Three greyhounds courant fessways in pale, argent, was borne with the field gules, or sable, by various families of MAULEVRIER; and *Azure, three greyhounds pursuing a stag argent, all bendways and "at random,"* is the coat of YARDLEY. JEAN DE WITT, "Grand Pensionary" of Holland, bore: *Vert, a greyhound pursuing a hare in chief, in base a hound courant and viewing the hare all argent. Argent, a chevron gules between three talbots passant sable*, was used by TALBOT of Norfolk. *Azure, a chevron or, between three greyhounds courant argent*, is the coat of GRIMMINCK of the Netherlands; and, with the hounds also *Or*, of DE HONDT of Flanders.



FIG. 68.—THE EAGLE OF GERMANY.

CHAPTER IX.

ANIMATE CHARGES. III.

A. THE EAGLE.—B. OTHER BIRDS.

SECTION A.

THE EAGLE.—In the eagle as a heraldic bearing we have a point of contact between ancient Mythology or symbolism, and mediæval Heraldry. The bird of Jove King of gods and men, adopted as the standard of the Roman Emperors in heathen times, continued in use after Rome had become Christian.

After the coronation of CHARLEMAGNE in Rome, on Christmas Day in the year 800, that prince, claiming to be the successor of the old Roman Emperors, is said to have adopted the eagle as his ensign, and placed it conspicuously on his palace at Aachen.

The eagle of the Holy Roman Empire was borne by the German Emperors in the attitude known as “displayed;” that is with the body upright, the wings on either side raised to the level of the head, and the legs extended beneath them. The eagle thus displayed is

enamelled on the hilt of the Sword of CHARLEMAGNE still preserved in the Imperial Treasury in the Burg at Vienna. (See LABARTE, *Handbook of the Arts of the Middle Ages*, fig. 50, p. 114, 1855.)

The Imperial seal upon which the eagle first appears in any shape is that of the Emperor HENRY III. (1039-1056) in which the sceptre carried by the prince is surmounted by a single-headed eagle. (See Dr ROEMER BÜCHNER'S *Die Siegel der Deutschen Kaiser*, No. 26, p. 24, whose note is worth transcribing. "Die römischen Consuln hatten einen elfenbeinern Stab, mit darauf geschnitztem Adler, wie viele Münzen, und diptycha consularia beurkunden. Sollte nicht von denselben HEINRICH III. dieses uralte Zeichen der Herrschaft angenommen haben, und hierdurch der Adler, als Reichsadler aufgenommen worden sein?")

At the battle of Mölsen on the Elster, in 1080, GODFREY DE BOUILLON, afterwards the first Christian King of JERUSALEM, is said to have borne the banner of the Emperor HENRY, which was charged with the eagle—"dux cum aquila præcedens Imperatorem" (WILLIAM OF TYRE, *Historia Belli Sacri*, p. 150). HENRY'S rival, RODOLPH of SWABIA, who fell in the same battle, used, after his coronation in 1077, a Great Seal on which he is represented holding in his right hand a very short sceptre or staff surmounted by an eagle with close wings. (GLAFÉY, *Specimen decadem Sigillorum*, table iv., p. 25 ; Leipsic, 1749; and ROEMER BÜCHNER, *Die Siegel*, etc., p. 26.)

The earliest appearance of the eagle as a heraldic charge, which has come under my notice, is afforded by the Great Seal of the Markgrave LEOPOLD of Austria in 1136; on it the mounted figure of the Markgrave bears a shield charged with the eagle displayed. (HERGOTT, *Monumenta Austriæ*, tom i., tab. 1.) From about this time it was borne not only by the Emperor, and the King

of the Romans, but by the princes who, as Vicars of the Empire, or Lords of its Marches, were charged with the government, or defence of its provinces. It was thus borne, for example, by the Counts of SAVOY, as Marquesses, or Markgraves, of the Empire in Italy, a title which constantly recurs upon their seals. (*See also Vol. II., Chapter on SUPPORTERS.*)

The single-headed eagle displayed of the Empire was also borne as the supporter of the escutcheon of Savoy. (*See the gold "Doppel Doppia" of CHARLES EMANUEL, King of Sardinia, 1746; and it has not yet been disused by the Kings of Italy. It thus appears, for instance, on the centre of the reverse of the Cross of the Order of the Crown of Italy.*)

Under FREDERICK I. BARBAROSSA (Duke of Swabia, elected King of the Romans in 1152; crowned as Emperor at Rome in 1155), the eagle had become the recognised standard of the Holy Roman Empire.

"At quæ Cæsareæ, signum latiale cohortis
Regia fulget avis, magnorum densa virorum
Agmina ceu magni glomeravit viscera regni."

(Quoted from GUNTHERUS, by DUCANGE, tom. vii., sectio xviii.).

The eagle is embroidered with the *Heiligenscheine*, or "glory" round its head, upon the gloves which formed part of the Imperial coronation robes in the twelfth century (*See BOCK's splendid work; Die Kleinodien des Heil. Römischen Reiches, etc., taf. viii., Wien 1864*); and the head of the eagle is for the first time thus encircled (*diademed*) on the Imperial seals, by ALFONSO of CASTILE, elected King of the Romans in 1257. (*See ROEMER-BÜCHNER, Die Siegel, etc., No. 48; VRÉE, Genealogia Comitum Flandriæ, pl. xvi.; OETTER, Wappenbelustigung, i., 50.*)

The eagle appears on the coins of the Emperor OTTO

PLATE XXVIII.



1. Eagle displayed.
(Doria.)



2. Two-headed Eagle.
(Guistiniani.)



3. Imperial Eagle.
(France.)



4. Eagle's Head.
(Munro.)



5. Wings.
(Seymour.)



6. Goosawk.
(Hawker.)



7. Falcon rising.
(Howell.)



8. Hawks' Bells.
(Van Drongen.)



9. Owls.
(Fleming.)



10. Swans.
(Wolryche.)



11. Stork.
(Oglander.)



12. Pelican.
(Tresilian.)

IV., 1208, and on those of several of his successors. The Emperor is represented on horseback bearing a shield charged with the eagle. OTTO was thus armed at the battle of BOUVINES :—

“Quar il porte, ce n'est pas fable,
L'escut d'or à l'aigle de sable.”

(PHIL. MOUSKES, MS. *Historia Francorum*.)

From BOCK'S *Kleinodien*, etc., taf. x., 13, we see that OTTO'S imperial mantle was powdered with single eagles displayed, and with lions rampant.

In his letters FREDERICK II. (elected King of the Romans at the age of three years; and crowned as Emperor at Rome by Pope HONORIUS in 1220) often speaks of his victorious eagle banners. A boldly sculptured escutcheon of this Emperor, with the single-headed eagle displayed, is still extant in the north aisle of the choir of Westminster Abbey (fig. 62, p. 254).

The *secretum* of FLORENT V., Count of HOLLAND (son of WILLIAM, Count of HOLLAND, who was elected King of the Romans in 1247, crowned at Aachen 1248, and slain in 1256), bears the lion of HOLLAND in a shield placed upon the breast of a single-headed eagle displayed (VRÉE, *de Seghelen der Graven van Vlaendren*, pl. lxxix.). This eagle is also one of the charges on the seal of WILLIAM'S sister ALICE, wife of JEAN D'AVESNES, and on the counter-seal it is curiously dimidiated with the lion rampant (Plate II., fig. 6).

The seal of RICHARD, Earl of CORNWALL and POICTOU, brother of our King HENRY III., and elected King of the Romans in 1257, bears, *circa* 1260, his arms (*Argent, a lion rampant gules, within a bordure sable charged with bezants*) supported by the eagle displayed; and his son EDMUND used the same arrangement.

These arms remain in the painted glass, or appear on the encaustic pavement, in many of the churches in

England with which he was connected, A list of these churches will be found in an article on "RICHARD King of the Romans" in *The Gentleman's Magazine*, vol. ccviii., pp. 1-13, which also contains coloured plates of the encaustic tiles to which reference is here made. It is curious that, at least in England, RICHARD does not seem ever to have used the German eagle as his arms, but at Great Malvern the eagle (which is there double-headed) is surrounded by the *bordure bezantée*. At Warblington in Hampshire the rampant lion is borne, without the bordure, in an escutcheon on the breast of a double-headed eagle. It must be noted, however, that in many cases the glass and tiles are probably of a later date, and we cannot safely appeal to them as affording evidence of RICHARD'S own use.

The coins of ADOLF of NASSAU, elected King of the Romans in 1291, bear the single eagle displayed; and we learn from the rhythmical chronicle of a contemporary poet, OTTACAR VON STEYERMARCK, that in 1298 the surcoats and housings used at the battle of Gellheim by ADOLF and his rival competitor for the Imperial Crown—ALBERT of AUSTRIA, son of the Emperor RODOLPH,—were of yellow cloth charged with the same figure.

SPENER (*Opus Heraldicum*, pars. spec., pp. 66-67, quoting from FUGGER, *Spiegel der Ehren des Hauses Oesterreich*) says that, as Emperor, ALBERT bore, on the breast of the single-headed eagle of the Empire, his arms—*Quarterly*; 1. AUSTRIA; 2. STYRIA; 3. CARNIOLA; 4. HAPSBURG.

On the Great Seal of the Emperor LOUIS IV. (Duke of BAVARIA, elected King of the Romans in 1314, crowned as Emperor at Rome in 1328) the throne is borne by eagles, and the eagle-displayed surmounts the cross on the Imperial sceptre.

This is the first Imperial Great Seal to which a counter-seal is attached; this bears (without a shield) a standing eagle turned to the sinister, but with its head regardant

to the dexter. (ROEMER-BÜCHNER, *Die Siegel der Deutschen Kaiser*, etc., No 55.)

On the *secretum* of MARGARET, Sovereign Countess of HOLLAND, second wife of the Emperor LOUIS, the single eagle is represented; and on others of her seals it supports upon its breast a lozenge shield charged with four lions; two of HOLLAND, and as many of FLANDERS: the red lions of HOLLAND in chief and base; the sable lions of FLANDERS in the flanks. (VREE, *Gen. Com. Flandr.*, p. 58.) The pourfilar lines which would have made the lozenge *quartered per saltire* are omitted, as they are also in the quartered escutcheon of Queen PHILIPPA of HAINAULT in Westminster Abbey. (See Vol. II., pp. 76, 77.)

The eagle properly displayed as a heraldic charge upon a shield is shown on a somewhat smaller seal of the Emperor GUNTHER VON SCHWARZBURG, elected King of the Romans in 1349 (No 58, of ROEMER BÜCHNER).

On the Great Seal of the Emperor CHARLES IV. (King of BOHEMIA, elected King of the Romans in 1308, crowned at Rome in 1312), this throned effigy is placed between two shields, one of the single eagle; the other bearing the lion of BOHEMIA. (ROEMER BÜCHNER *Siegel der Deutschen Kaiser*, No. 59, etc.)

An Imperial dalmatic of the fourteenth century bears golden roundles charged with the single-headed eagle (BOCK, *Kleinodien*, taf. xi., 14).

THE DOUBLE-HEADED EAGLE.—The origin of the double-headed eagle displayed is a matter of some uncertainty. Double eagles were among the gold ornaments found by Dr SCHLIEMANN, *Mycenæ*, p. 318, No. 480.

DUCANGE (vol. vii., *Dissertatio de Inferioris Ævi Numismatibus*, p. 151) writes:—

“Quidam Germanos bicipitem aquilam sibi adrogasse existimant ex quo in ciade Variana signa Romanorum,

et aquilæ duæ in eorum venere potestatem ; tertia a signifero priusquam in manus hostium veniret, in cruenta palude demersa, ut ait Florus, quas quidem binas aquilas diis patriis in lucis ii suspenderint.

Ulricus Huttenus :—

“ Vindice ut Arminio, celeris prope rura Visurgis
Romanas acies miro Germania motu
Quintiliumque ducem conciderit, unde birostræ
Contigerint aquilæ, traducti insignia regni
Excussumque jugum non tantum hæc tempora nossent.”

NISBET (who, without any acknowledgement, makes large use of MENESTRIER'S remarks on the Imperial eagle, as given in *l'Origine des Armoiries et du Blason*, pp. 538-549) adopts the opinion of that learned writer that the double eagle originated in the arms of the Emperors of the East, who, he says, when the throne was occupied by two co-regnant princes, placed two eagles, one above the other in one shield on their seals and coins ; and that it was adopted in Germany “by the Emperors of the Western Empire, upon the decline of that of the East, especially by SIGISMUND who joined both the eagles together with their heads separate, to show the sovereignties of the two empires conjoined in his person : which practice was continued by his successors” (*System of Heraldry*, i., 337-338). The Imperial eagle was “not one eagle with two heads, but two eagles, the one laid upon the other, and their heads separate, looking different ways, which represent the two heads of the Empire after it was divided into East and West.”

“ Il grande imperio ch'era un corpo solo
Avea due capi ; un nell'antica Roma ;
Che regeva i paesi occidentali,
E l'altra nella nova, che dal volgo
S'appella la città di Constantino,
Quest' era capo à tutto l'oriente ;

Onde l'aquila d'oro in Campo rosso
 Insegna imperial, poi si dipinse
 E si dipinge con due teste ancora.'"

(J. G. TRISSINUS, *Italia a Gothis liberata*.)

(The double-headed eagle of gold on a red field, here referred to as borne by the Emperors of the East, was indeed used by them in later times, and appears in more modern days as a quartering in the shield of the Dukes of MANTUA to denote the pretensions to the Eastern Empire which they derived from the Marquesses of MONTFERRAT. Cf. the coat of *Giustiniani*, p. 265).

But DUCANGE very properly remarks that—"hæ recentiorum conjecturæ ingenii potius acumine quam ipsa nituntur rei veritate, cum biceps aquila longe recentior videatur præsertim apud Byzantinos; utpote quæ *uniceps* in insignibus gentilitiis Palæologorum Montferratensium descripta sit qua Imperium Constantinopolitanum designatur; deinde in effigie Constantini Palæologi (1041-42), Michaelis imperatoris filii (quam initio hujus dissertationis describimus) pallium aquilis cum unico capite inspersum conspiciatur." So also on the coins of THEODORUS LASCARIS, MICHAEL, and ANDRONICUS PALÆOLOGUS, the eagle is single-headed.

The eagles on a coin of THEODORUS LASCARIS in 1251 are double-headed: and the letter of DEMETRIUS PALÆOLOGUS to CHARLES VII. of France, *circa* 1400, has a seal of blue wax (according to Imperial custom), charged with the double-headed eagle. MENÉTRIER thinks that the use of the double-headed eagle by the Emperors of the East arose in the same manner as that of the double cross which appears on their coins.

He says that as the cross was used as a sceptre, and when two Emperors were co-regnant it was represented with a double traverse and held by both; so on their seals and coins they united two eagles into one. But it appears more likely that the Byzantine princes borrowed

the double-headed eagle from the Turkish dynasty of the Seljuks. This emblem still remains carved over the principal entrance of the Turkish fort of Kara Hisar in Anatolia. Professor WILLIAM RAMSAY of Aberdeen, writing in vol. iv., of the *Supplementary Papers of the Royal Geographical Society* (London, 1890) carries the pedigree of the double-headed eagle a step further back. On the ruins of Eyuk in Northern Cappadocia, amid the relics of a very early civilisation, the symbol of the double-headed eagle appears, and was thence borrowed by the Seljuk Sultans who "adopted it as their symbol, placed it on their coins, and carved it on their buildings." (See *Quarterly Review*, July, 1892. It also appears on the walls of Amid. See *Saturday Review*, March 1895.) The double-headed eagle, which is the charge of the Imperial arms of Russia, was assumed by the Grand Duke IVAN BASILOVITZ of Moscow, who, in 1472, married SOPHIA, daughter of THOMAS PALEOLOGUS, and niece of the last Emperor of Byzantium, CONSTANTINE XIV. It appears first on a seal appended to a charter of 1497. (See KOEHNE, *Notice sur les Sceaux et Armoiries de la Russie*, pp. 8, 9, Berlin, 1861.)

STEPHEN NÉMANJA, Czar of SERVIA and BOSNIA, had long previously assumed the double eagle of Byzantium (but, silver instead of gold, on a shield *gules*); and used it, crowned with an eastern crown, as the crest of his crowned helm. (See the account of *The Book of Arms of the Nobility of Bosnia, or Illyria, and Servia*, etc., in the year 1340, given in EVANS' tour *Through Bosnia and the Herzegovina*, in 1875, pp. 214-225.)

The double-headed eagle displayed was borne, with variations of tincture and accessories, by several of the great Byzantine families: KORESSIOS bore: *Sable, beneath the Imperial crown proper, a double-headed eagle displayed or, holding in each of its claws a sword paleways argent*. VATATZES used: *Vert, the double-headed eagle*

displayed or, above each of its heads an estoile argent. LASCARIS bore : Or, a double-headed eagle displayed sable armed gules, beneath an Eastern crown of three points of the last.

Although, as we have seen, the assumption of the double-headed eagle displayed as the arms of the Holy Roman Empire has been commonly attributed to the Emperor SIGISMUND, it is quite clear that it had been in use at an earlier date. It appears, I think not for the first time, on the coins of the Emperor LOUIS THE BAVARIAN in 1314. The seals of his sons Duke WILLIAM of BAVARIA, Count of OSTREVENT, and ALBERT, Count PALATINE of the RHINE, *circa* 1350, bear the shield of their arms (Quarterly, 1 and 4. BAVARIA ; 2 and 3. FLANDERS quartering HOLLAND, *vide* Vol. II.), upon the breast of a double-headed eagle displayed. (VRÉE, *Généalogie des Comtes de Flandres*, plate lix.) Earlier instances still are afforded by a shield in one of the windows of York Minster, *circa* 1307 ; and in a MS. copy of MATTHEW PARIS, *circa* 1250, now preserved in the British Museum, this eagle occurs unmistakably for the Emperor of GERMANY. In the *Roll of Arms of the Thirteenth Century*, probably written about 1280, its first and third entries are :—I. L'Empereur d'Almaine ; d'or a ung aigle espany ove des deux têtes sable. III. Le Roy d'Almaine, d'or un egle displaye sable. (*Archæologia*, xxxix., p. 378.)

In the *Wappenrolle von Zürich*, if No. 12 be (as seems pretty certain), the shield of the Empire, the eagle is still single-headed.

The earliest use of the double-headed eagle on an Imperial seal with which I am acquainted is afforded by a counter-seal of the Emperor WENZESLAUS (King of BOHEMIA, elected King of the Romans, and crowned at Aachen in 1376, but deposed in 1400). On this counter-seal the double-headed eagle bears on its breast a round escutcheon charged with the Bohemian

lion. But on this Dr ROEMER BÜCHNER makes the following remark :—

“Irrig ist es wenn dieses Contrasiegel als doppelter Reichsadler angesehen wird, schon als böhmischer König führte er solches, daher kein Reichswappen, wahrscheinlich sind die Adler von Brandenburg und Schlesien hier vereint.” (*Die Siegel der deutschen Kaiser*, etc., No. 64, Frankfurt am Main, 1851.) On the Great Seal itself of WENZESLAUS the Emperor is seated between two shields, the dexter one charged with the single eagle displayed, the arms of the King of the Romans ; the sinister bearing the double-tailed lion of BOHEMIA. If this view be correct, as an undoubted emblem of the Holy Roman Empire the double-headed eagle first occurs (so far as seals are concerned) on that of the Emperor SIGISMUND (son of CHARLES IV.), King of HUNGARY and BOHEMIA, crowned at Aachen in 1414, and as Emperor at Rome in 1434, died in 1437. Here, for the first time, the armorial shield is charged with the double-headed eagle, of which the heads are “diademed” or surrounded by the golden *Heiligenscheine*. (The double-headed eagle, thus adorned, also appears on the counter-seal with an inscription allusive to EZEKIEL xvii. 3 and 7. See ROEMER BÜCHNER, *Siegel*, etc., No. 73.)

After the adoption of the double-headed eagle as the arms of the Empire, the single-headed eagle displayed became the distinctive possession of the King of the Romans ; the second head being added on his attainment of the Imperial Crown. See, among other examples, the fine counter-seal of MAXIMILIAN, as King of the Romans, in VRÉE, *Die Seghelen der Graven van Vlaendren*, plate xlv., Bruges, 1640. Here the single-headed eagle with the *Heiligenscheine* is the charge of his shield, and bears on its breast a small escutcheon of AUSTRIA-MODERN, impaling BURGUNDY-ANCIENT (apparently *sans bordure*). But on MAXIMILIAN'S signet

(*Ibid.*, No. 56) after his attainment of the Imperial dignity the eagle (which bears the correct impalement) is double-headed.

On the *Aurea Bulla* of CHARLES VI. (1711-1740) the *Heiligenscheine* is converted into a flat circular plate. It is only on the seal of CHARLES VII. (1740-1745) that the sword and sceptre both appear in the dexter claw, and the orb in the sinister, of the Imperial eagle.

The first instance of a Great Seal in which the Imperial Eagle is represented bearing on its breast the escutcheon of the personal bearings of the Emperor, is that of CHARLES V. (ROEMER BÜCHNER, *Die Siegel*, etc., No. 88); on this the arms of the Spanish kingdoms are represented crowned. Many of CHARLES'S seals have this escutcheon uncrowned (*see* VRÉE, *Die Seghelen der Graven van Vlaendren*, plates lxii., etc.). On one seal, as Duke of BURGUNDY, Plate LXII., his escutcheon is of AUSTRIA-MODERN only. The coats of CASTILE impaling LEON are sometimes similarly used alone.

As a heraldic charge, apart from any connection with the Empire, we find the double-headed eagle displayed in a lozenge, upon the seal of ISABEL DE ST. VRAIN in 1262. (DEMAY, *Le Costume d'après les Sceaux*, p. 229.) On the magnificent encaustic pavement of the church of Saint Pierre de Dive, in Calvados, which is probably of the early part of the thirteenth century, the double-headed eagle displayed occurs with very great frequency. (This pavement is engraved in DE CAUMONT, *Abécédaire d'Archéologie*, pp. 384-386.) *Argent, a double-headed eagle displayed sable, over all a cotice gules*, was the coat worn by the celebrated BERTRAND DU GUESCLIN, Constable of France (d. 1380). The Maréchal de BOUCIQUAUT bore a like eagle, though his arms are differently tinctured; they are:—*d'Argent, à l'aigle éployée de gueules, armée d'or. Gules, a double-headed eagle displayed or*,

on its breast an escutcheon azure, thereon within a narrow bordure a fess of the second, is the coat of GIUSTINIANI (Plate XXVIII., fig. 2).

The consideration of the use of the Imperial eagle as an augmentation may be fitly deferred to the special Chapter on AUGMENTATIONS, in Vol. II.

The eagle now borne for the German Empire is single-headed, of *sable*, armed and langued *gules*. Over its head is placed the crown of CHARLEMAGNE. Upon its breast is an escutcheon which contains the personal arms of the Emperor, viz., the Royal Arms of PRUSSIA:—*Argent, an eagle displayed sable crowned, and with klee-stengel or, armed gules, holding in its dexter claw the Royal sceptre, and in the sinister the Royal Orb; on its breast a small escutcheon of the arms of the House of HOHENZOLLERN, viz., Quarterly argent and sable.*

The arms of the Kingdom of POLAND are: *Gules, an eagle displayed argent crowned or*. This appears as early as the year 1255, on the seal of King BOLESLAS, where the shield borne by the royal knight is charged with the eagle. Later on, since the union of Lithuania to Poland in 1385, the arms were quartered with the following coat: *Gules, a knight mounted on a white horse, and bearing on his buckler azure a cross patriarchal or*, for LITHUANIA.

The arms of the imperial city of FRANKFURT are identical with those of POLAND.

The arms of the Markgravate of BRANDENBURG, which was given in pledge by the Emperor SIGISMUND to FREDERICH of HOHENZOLLERN, Burg-grave of Nürnberg in 1417, and which became the foundation of the splendid fortunes of the present Imperial German dynasty, were: *Argent, an eagle displayed gules, with "klee stengeln" on its wings or, and armed of the last.*

As might be expected, both the *sable* single-headed eagle of the German kingdom, and the double-headed eagle of the Holy Roman Empire, enter with great

frequency into the armorial bearings of the Princes, provinces, and cities of the Empire. A large and interesting volume might easily be written which should deal exclusively with the Heraldry of the Eagle. It is not possible in our limited space to do more than allude to a few of the most important examples.

The coat of the Duchy of SILESIA is: *Or, an eagle displayed sable, crowned (and often armed) of the field; on its breast and wings a crescent with a cross between its horns argent.* The Dukes of GLOGAU bore the same without the cross.

The County of TIROL bears: *Argent, an eagle displayed gules crowned, armed, and with "klee-stengeln" or.*

The arms of the Markgravate of MAHREN, or MORAVIA, in the Austrian *Écu Complet* are: *Azure, an eagle displayed chequy argent and gules, crowned or.*

The Duchy of WESTPHALIA (one of the Saxon and Anhalt quarterings) bears: *Azure, an eagle displayed, crowned or;* and the same coat (but often with the crown omitted) is used for the Palatinate of SAXONY.

Azure, an eagle displayed argent, is the coat of the Counties of ARENSBERG (quartered by PRUSSIA), and of MÜHLINGEN, which appears in the ANHALT shield; and, with a golden crown, of the house of ESTE, from which our own Royal family derives its descent, and of which the Dukes of MODENA are the chief representatives.

The arms of the Duchy of CARNIOLA, or CRAYN, are given in Vol. II., p. 125. *Gules, an eagle displayed argent,* the coat of the County of RUPPIN, is borne among the Prussian quarterings. *Sable, an eagle displayed or,* are the arms of the Swedish province of WERMELAND. *Sable, an eagle displayed argent,* was borne by the old lords of ARNSTEIN, and quartered by the Counts of MANNSFELD. The famous Genoese family of DORIA bore: *Per fess or and argent an eagle displayed sable*

(Plate XXVIII., fig. 1). The poet ALFIERI bore: *Or, an eagle displayed sable.*

The Princes of LOBKOWITZ quartered with their own arms (*Per fess gules and argent*, the coat of the house of ZEROTIN):—*Argent, an eagle displayed in bend sable, crowned or, and charged on the breast with a crescent of the field.* (These are also the arms of the Counts of HATZFELD.) A parallel coat to this curious blazon is recorded in the *Wappenrolle von Zürich*, No. 115, where *Argent, an eagle displayed in bend gules*, is the coat of SCHÖNEN. The Marquises of FAGNANI in Italy also bear: *Azure, an eagle in bend argent.*

The Counts of SAARWERDEN used: *Sable, a double-headed eagle displayed argent*; a coat which appears in the escutcheon of the Dukes of NASSAU.

Gules, an eagle displayed chequy sable and or, is the coat borne by Popes INNOCENT III., GREGORY IX., and ALEXANDER IV. of the family of SIGNI at AGNANI.

Per bend argent and gules an eagle counter-changed, is the coat of the Italian family of SECCANO; and with the tinctures *azure* and *argent*, of the Venetian LOMBARDI. ORLOVICICH in Servia bears: *Per pale, sable and argent, an eagle counter-changed, armed, and crowned or.* POLENTA, *Per pale or and azure, an eagle per pale gules and argent.* The family of DE LIMESAY in Normandy, from which the great Scottish house of LINDSAY, Earls of CRAWFORD, etc., derives its origin, bore: *Gules, an eagle displayed or*, which was also the bearing of the families of RYE, Marquess de VARAMBON; VIENNE; FERRONAY (banneret of Touraine), etc. *Or, an eagle displayed azure*, the coat of the PRIGNANI, was borne by Pope URBAN VI. *Sable, on a fess argent the Imperial Eagle, crowned proper*, is borne by the Princes COLLOREDO-MANSFELD.

The French family of COLIGNY (Ducs de CHÂTILLON, Marquesses d'ANDELOT, etc.), used: *Gules, an eagle*

displayed argent, crowned or. In England in early times the eagle was only borne by a very few families of distinction. RALPH DE MONTHERMER, Earl of GLOUCESTER in right of his wife, bore (as in Plate XXV., fig. 1), *Or, an eagle displayed vert*, arms which were afterwards quartered with those of MONTACUTE in the shields of the Earls of SALISBURY and WARWICK. The notorious PIERS GAVESTON, created Earl of CORNWALL by EDWARD II., bore : *Vert, six eagles displayed or.*

The eagle appears in the coat of QUEEN'S COLLEGE, OXFORD, which are those of its founder ROBERT DE EGLESFELD, confessor to PHILIPPA, Queen of EDWARD III.:—*Argent, three eagles displayed gules armed or.* The heraldic eagle has usually its beak and claws (sometimes the beak, legs, and claws) of a different tincture from the rest of its body. In the first case it is sufficient to use the phrase *armed*, which includes beak as well as claws: in the latter case the term employed is usually *beaked and membered* (in French *becquée et membrée*), the legs including the claws. In the armory of Germany and the Low Countries the whole unfeathered part of the leg is intended when the term *armed* is used.

The arms of the great French family DE LA TRÉMOILLE (Vicomes and Ducs de THOUARS, Ducs de la TRÉMOILLE, Princes de TALMONT, et de TARENTE, etc.), are : *d'Or, au chevron de gueules accompagné de trois aigles d'azur, becquées et membrées du second.*

The famous CHARLOTTE DE LA TRÉMOILLE, Countess of DERBY (d. 1664), was daughter of CLAUDE, Prince de TALMONT, etc., by CHARLOTTE, daughter of WILLIAM, Prince of ORANGE (Vol. II., p. 128, and cf. Vol. II., Plate V., figs. 1 and 4).

In Scotland the eagle displayed occurs at an early date. The RAMSAYS, Earls of DALHOUSIE, bear : *Argent, an eagle displayed sable, beaked and membered gules.* The CARNEGIES, Earls of SOUTHESK, now use :

Argent, an eagle displayed azure, beaked and membered gules, charged on the breast with a covered cup of the field or. But the field is *Or* in the old entries in the Lyon Register, and it is so borne still by the cadet branches of the family. Early seals of this family show the eagle standing on a barrel, which was allusive to their tenure of the estate of KINNAIRD "for the serwise of the kepeing of the Kyngis ale sellar within the Schirefdome of Forfar" (STODART, *Scottish Arms*, ii., pp. 137-138). *Argent, three eagles displayed gules, crowned or*, is the coat of the DE COURCVS, Barons of KINGSALE, in Ireland.

The *allerion* (in French *alérion*), originally synonymous with an eagle, was in the hands of some fanciful heralds, deprived of its legs and beak, as in the arms of the House of LORRAINE still quartered by the Emperors of AUSTRIA:—*Or, on a bend gules three allerions argent.* The myth which refers the origin of this coat to a fowling exploit in Crusading days is too absurd for further quotation. The charges are really anagrams (*alerion*) of the name LORRAINE (see PLANCHÉ, *Pursuivant*, pp. 86-91).

The coat of the great French family DE MONTMORENCY is still blazoned with *allerions* instead of the original four eagles: *d'Or, à la croix de gueules cantonné de seize alérions d'azur.* The MONTMORENCY-LAVAL (*vide supra*) differenced this coat by charging the cross with *five escallops argent.* (See Vol. II., Plate V., fig. 3; and p. 62.)

When two or more eagles are borne in a shield they are sometimes, but quite needlessly, blazoned *eaglets*; but even the heraldic purists who insist on this distinction admit that it need not be made when the birds are separated by an Ordinary. Thus: *Azure, a pale between two eagles displayed argent*, is the coat of WOODWARD, of Warwickshire and the neighbouring counties. *Argent, a saltire gules between four eagles displayed azure*, is used by HOBART, Earls of BUCKINGHAMSHIRE. The great

Italian house of the GONZAGAS, Dukes of MANTUA, bore: *Argent, a cross patée-throughout gules, between four eagles displayed sable.*

Except as a crest, or supporter, the eagle of heraldry seldom appears in any other attitude than *displayed*. An eagle *volant*, i.e., flying bendways across the shield, occurs in the armorials as the coat of STAYLTON or STALTON;—*Sable, an eagle volant argent*, but I do not remember any other example.

An eagle *rising*, that is in the act of taking flight (in French *essorant*), is almost equally rare. The French family of SAFFRES, bear the canting coat; *de Gueules, à cinq saffres, ou aigles de mer, essorants d'argent*, 2, 1, 2.

The founder of the French Empire deviated from the mediæval idea of the imperial bird, in favour of the pre-heraldic and classical type. The arms of the Napoleonic Empire are:—*Azure, an eagle rising* (its head turned to the sinister); *grasping in both claws a thunderbolt or*. (Plate XXVIII., fig. 3.) The official blazon of this coat was simply: *d'Azur à l'aigle d'or, empiétant un foudre du même*. (SIMON, *l'Armorial Général de l'Empire Français*, tome i., p. 1. Paris, 1812.)

The American eagle (*vide infra*, Vol. II., Plate XXVIII., fig. 2) is the bald, or white-headed eagle (*Haliaetus leuco-cephalus*). In mature specimens it is of a brown colour with white head, and tail feathers. Its feet, legs, and beak are yellow.

Parts of eagles occur not unfrequently in armory; MONRO of Foulis bears: *Or, an eagle's head erased gules*. (Plate XXVIII., fig. 4.) *Or, an eagle's head sable, crowned or*, is the coat of Prince PUCKLER-MUSKAU. WINGS, presumed to be those of eagles, are often borne in pairs. *Gules, three eagle's wings or*, is the coat ascribed to Sir WALTER BAND in the *Roll* of EDWARD II. When the wings are thus conjoined they are often termed a *vol*; and when the points are turned downwards this is styled

un vol abaissé, or the wings are said to be *conjoined in lure* (that is, after the fashion of the instrument used by falconers to lure the hawk back after its flight). The coat of the SEYMOURS, Dukes of SOMERSET is: *Gules, two wings conjoined in lure, the tips downward, or; (de Gueules, à un vol abaissé d'or)*. (Plate XXVIII., fig. 5.) A single wing is often termed a *demi-vol*. *Gules, a demi-vol abaissé argent*, is the coat of the Princes of BEVIL-ACQUA of Italy.

Per chevron argent and gules, three demi-vols erect counter-changed, was used by the important family of the Counts von ORTENBURG in Carinthia.

EAGLE'S LEGS are also borne, coupéd, or erased at the thigh. Of these a single example may suffice:—the Marquis d'ARCHIAC in France, bore: *Or two eagle's legs coupéd at the thigh in pale gules*. (SEGOING, *Armorial Universel*: planche 24. Paris, 1679.)

Among the curiosities of Heraldry we may number the coat of the Danish family of STIXEN, now extinct, which was: *Azure, an eagle displayed, without a head or*. The STAHLIN VON STORKSBURG, in Bavaria, carried: *Azure, an eagle displayed or, its head concealed by a tilting helm argent*.

The Norman family of SACQUEVILLE, or SACQUINVILLE, used: *d'Hermine, à l'aigle pamée de gueules*, that is, with drooping wings and head and open beak. The *Wappenrolle von Zürich* gives (No. 503) a curious example of the eagle displayed in an unusual position: *Or, an eagle displayed sable, armed gules; its body fessways with the head to the dexter flank*. This coat is attributed to EPTINGEN, of Basel. (See also EGGENBERG, Plate XXI., fig. 5.)

SECTION B.—OTHER BIRDS.

THE VULTURE.—The Vulture appears but rarely in armory, but there are some examples of it. *Azure, a vulture rising argent; on a chief or, an estoile gules*, is the

coat of the Dutch family of BUSC, settled at Berbice. *Or, on a mount vert, a vulture rising gules*, is used by GEYER of Bavaria; *Gules, a vulture rising argent*, by GEYER of Strasburg; other families of the name have similar bearings with different tinctures.

THE FALCON is generally represented *close*; that is, in a sitting posture with its wings closed on the body; an attitude presumed with regard to other birds when the contrary is not expressed in the blazon. The falcon is distinguished from the eagle by being also *jessed and belled*, *i.e.*, having globular bells (*cf.* Plate XXVIII., fig. 8) attached to its legs by small thongs, or *jesses*. These jesses are sometimes drawn *flotant* from the leg, and with *vervels*, or rings, at the ends.

Armorists sometimes profess to distinguish the large goshawk, or falcon, from the smaller sparrow-hawk; but practically they are hardly recognisable from each other in heraldic drawings. When the beaks, claws, jesses, bells, etc., are of a different tincture from the bird the fact requires to be specified in the blazon.

Plate XXVIII., fig. 6, is the coat of HAWKER: *Sable, a goshawk, perched on a stock issuant from the base, argent armed, jessed, and belled or*. The charges in the arms of the Princes of LEININGEN, now blazoned as eagles, were formerly vultures. (SPENER, *Op. Her. pars. spec.* p. 470.)

Gules, a falcon rising argent, was the coat of Bishop HOWELL of Bristol (Plate XXVIII., fig. 7). *Azure, a falcon belled argent*, is the canting coat of FALCOZ DE LA BLACHE, Comtes d'ANJOU (*d'Azur, au faucon d'argent grilleté du même*).

The family of LE TONNELIER, Comtes de BRETEUIL, Marquises de FONTENAY, carried: *d'Azur, à un epervier essorant d'or, longé et grilleté* (lined and belled) *du même*. HAWKER of Wiltshire bears: *Sable, a hawk on its perch argent, beaked and legged or*. NOBELAER of Holland

uses: *Or, a falcon sable, hooded, and standing on its perch in base gules.*

In several coats the falcon is represented seizing on its prey (*trussing* is the English phrase, *empiétant* the French). *D'Azur, à un faucon d'or, grilleté d'argent empiétant une perdrix du second, becquée et onglée de gueules*, is the coat of TARLET. *Sable, a hawk or, trussing a duck proper, on a chief of the second a cross bottonny gules*, is borne by MADAN, or MADDEN, in England and Ireland. *Or, three falcon's heads erased gules*, was the coat of NICOLSON, baronets.

In armory OWLS are represented full-faced, as in the arms of FLEMING: *Gules, a chevron between three owls argent* (Plate XXVIII., fig. 9).

THE SWAN besides being the device of the great family of BOHUN (*vide infra*, Vol. II., Chap. XIX.), is a favourite bird in the old heraldry both of England and of the Continent. WOLRYCHE bears: *Azure, a chevron between three swans argent* (Plate XXVIII., fig. 10). The PARAVICINI bore: *Gules, a goose argent, beaked and membered or*; a canting coat (*Par avis cygno!*)—a good specimen of mediæval taste. *Or, a swan gules, beaked and membered sable*, was used by the old Westphalian Counts von STEINFURT. *Gules, a swan argent, beaked and membered sable, gorged with a crown or*, is the coat of STORMARN in the Royal Arms of Denmark.

The head and neck of the swan, frequently used as a crest (Vol. II., Plates XV., fig. 2, and XXII., fig. 4); also occurs as a heraldic charge: *Azure, three swan's heads erased argent, gorged with ducal coronets or*, is carried by BAKER of Gloucestershire. *Gules, three swan's heads and necks conjoined in pairle argent*, is the curious coat of the Counts PRZICHOWITZ of Poland.

THE HERON, STORK, and CRANE are seldom distinguishable in heraldic drawings. Plate XXVIII., fig. 11 is the coat of OGLANDER: *Azure, a stork between three*

crosslets fitchées or. The Barons DOBRZENSKY bear : *Azure, a stork proper.* *Gules, three cranes argent,* were the arms of the Scottish Lords CRANSTOUN.

THE CRANE is usually represented standing on one leg holding in the claw of the other bent one a stone called its "*vigilance*," from a fable that this was so held that the noise of its fall might awaken the bird if it fell asleep ! This makes it a fitting canting charge for the name of WACHTER ! Several baronial families of this name bear : *Argent, a crane sable with its vigilance on a mount vert.* *Argent, a crane* (without the *vigilance*) *or,* is the coat of the Lordship of KRANNICHFELD, quartered by the Princes of REUSS. KRANNICH, of Strassburg, bears the reverse.

Argent, a heron volant in fess azure, membered or, are the *armes parlantes* of HERONDON ; while families of HERON use : *Gules, a heron argent ; Argent, a heron sable ;* and the reverse. This bird is the chief charge in several coats of the Spanish GARCÍAS.

THE OSTRICH is usually depicted in early Heraldic drawings with a horse-shoe, key, or nail in its beak. This arose from the mediæval idea, not altogether extinct even now, that the bird had the capacity to digest any substance however hard, and especially iron.

The MACMAHONS of Ireland carried : *Argent, an ostrich sable, in its beak a horse-shoe or.* *Gules, an ostrich argent, in its beak a horse-shoe azure,* are the *armes parlantes* of the Bavarian family of STRAUSS. Other families of the name vary the tinctures.

OSTRICH FEATHERS are often borne for Crests and Badges ; the best known instance is afforded by the Badge (often erroneously called the Crest) of the Prince of WALES (on which *see* Chapter XIX.). The feathers are occasionally used as charges, (*see* the arms of the BLACK PRINCE "for peace"). *Gules, three ostrich feathers in pale argent, issuant from a ball or, in the centre point,* are the well-known arms of the Counts of HARRACH.

THE PELICAN is represented in both British and Foreign armory with a bowed neck *vulning* (i.e. wounding) her breast; from an old belief that she was accustomed to feed her young with her blood. When thus occupied, standing in her nest, and surrounded by her little ones, she is said to be *in her piety*, as in Plate XXVIII., fig. 12, the coat of TRESILIAN: *Gules, a pelican in her piety, or*. Bishop FOX of Winchester, who founded Corpus Christi College at Oxford, bore: *Azure, a pelican or, vulned gules*; which still forms part of the coat armorial of the college. *Azure, three pelicans argent, vulned proper*, is the coat of PELHAM. *Argent, three pelicans in piety or, their nests vert*, was borne by the Scottish family of PATTERSON.

THE RAVEN occurs early in British armory as a canting charge. *Or, a raven sable*, was the coat of PETER CORBETT, Baron DE CAUX, in the *First and Second Nobility Rolls* of EDWARD I. In GLOVER'S *Roll*, THOMAS CORBET bears: *Or, two crows (or corbies) sable. Argent (and or), a raven proper (i.e. sable)*, are the coats of several families of this name, as well as of RAVENTHORPE.

Or, three crows (or ravens) sable, is borne by the Counts de CORNEILLAN, and the families of CORBOLI of Tuscany, VAN RAVESCHOOT of Flanders; RAVENS, and DE ROECK of Holland; CRAYEN of Prussia and Saxony, etc. The *Cornish-Chough* of Heraldry is a crow of purplish-black colour, with red beak and legs. We have it in Plate XXIX., fig. 1; the coat of ONSLOW: *Argent, a fess gules between six Cornish choughs-proper*.

Three such choughs in a field *argent* are said to be the bearings of THOMAS A BECKET, Archbishop of CANTERBURY. *Argent, a cross sable between four Cornish-choughs proper*, is the coat of the Lords AYLMER.

THE PARROT (*Papingoe*, or *Popinjay*), occurs in GLOVER'S *Roll* as the coat of MARMADUKE DE THWENG,

or TWENGE, "*d'Argent, à trois papegayes de vert ung fece de goules.*" In Scotland its most familiar use is as the coat of PEPPDIE: *Argent, three papingoes vert, beaked and membered gules* (Plate XXIX., fig. 2), a coat which is quartered by the HUME, or HOME, family in most of its different branches. The same coat, but with the field *Or*, is borne in France by the Counts GUIOT DE PONTEIL, and the Marquesses GUIOT DE DOIGNON.

A single popinjay appears in the coat of the French family of PARIZOT (*d'Azur, à un perroquet d'or*). In the *Zürich Wappenrolle* of the fourteenth century No. 527 is, *Gules, a parrot azure legged or, holding in its beak a horse-shoe argent*, a coat attributed to HEIDEGK.

COCKS occur frequently in armory. *Argent, three cocks gules, armed, crested, and jelloped* (the term applied to its gills) *sable*, is the coat of COKAYNE (Plate XXIX., fig. 3). *Argent, three cocks gules*, is with similar allusive intent, the bearing of the COCKBURNS of Scotland. *Argent, a cock gules, armed, crested, and jelloped or*, is used by the Counts HAHN, of Mecklenburg; and *Argent, a cock sable, armed and crested gules*, by LE COCQ, Counts de HUMBEKE in Brabant. The Marquises de VOGUÉ bear: *Azure, a cock or*. *Gules, a cock argent, having pendent from its neck a shield azure charged with a fleur-de-lis or*, is the coat of the Marquises de l'HÔPITAL DE VITRY.

A curious coat is assigned by GOUSSANCOURT (*Martyrologie des Chevaliers de S. Jean de Hierusalem*; tome i., p. 36) to BOLDAGION: *Argent, a bend azure, between six cock's combs gules*. *Or, on a mount in base vert, a hen sable crested gules*, was borne by the princely Counts of HENNEBERG, now quartered by PRUSSIA, and in the arms of the Saxon Duchies.

LE CAUDRELIER of Artois uses: *Azure, a hen sheltering her chickens or* (*d'Azur, à une poule d'or*,

couvante des poussins du même). *Argent, three hens sable*, are the arms of the Counts VON MOLTKE, Denmark, etc. (Vol. II., p. 165).

SWALLOWS (*Hirondelles*) were allusively borne by the ARUNDELS of Sussex, whose coat, *Sable, six swallows argent*, 3, 2, 1, is found upon a seal of the twelfth century. The Martin, or swift, a species of swallow, is the origin of the martlet, one of the best known charges of Heraldry. There are early examples of the martlet properly furnished with legs, but about the close of the thirteenth century the custom arose by which the bird is represented without feet, and sometimes without a beak. It was early in use as a charge for differencing coats, but was employed in a manner quite different from its use as a mark of cadency in modern Heraldry (*v. infra*, Vol. II., p. 59).

The canting coat of NIEL, Maréchal de France, under the Second Empire, is: *Azure, the letter L, and in chief a bird's nest or*. This coat appears among the escucheons of the Knights of the Seraphim in the Riddarholms Kyrka at Stockholm.

THE MERLETTE in Foreign armory is drawn somewhat differently from the British martlet; it is without the long cleft tail, and in fact only differs from the *canette* (or duckling) by being represented without beak, or feet. The coat of FENWICK is: *Per fess gules and argent, six martlets counter-changed* (Plate XXIX., fig. 4). *D'Argent, à la fasce de sable, accompagnée de trois merlettes du même, rangées en chef*, was borne by the French Marquises de BEAUHARNAIS, to which belonged the Empress JOSEPHINE. The Duc de MORNAY, who was conspicuously associated with the Second French Empire, bore: *Argent, three martlets sable, within a bordure compony alternately of the arms of Dauphiny and of those of the French Empire* (*vide infra*, Vol. II., Chapter XVIII.). *Or, three martlets in fess gules*, is the coat of the Counts

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1. Cornish Chough.
(Onslow.)



2. Papingoes.
(Pepdie.)



3. Cocks.
(Cokayne.)



4. Martlets.
(Fenwick.)



5. Bream Naiant.
(Breame.)



6. Salmon hauriant.
(Salmon.)



7. Dolphin.
(Dauphin of France.)



8. Dolphins.
(Dolfini.)



9. Barbel.
(Bar.)



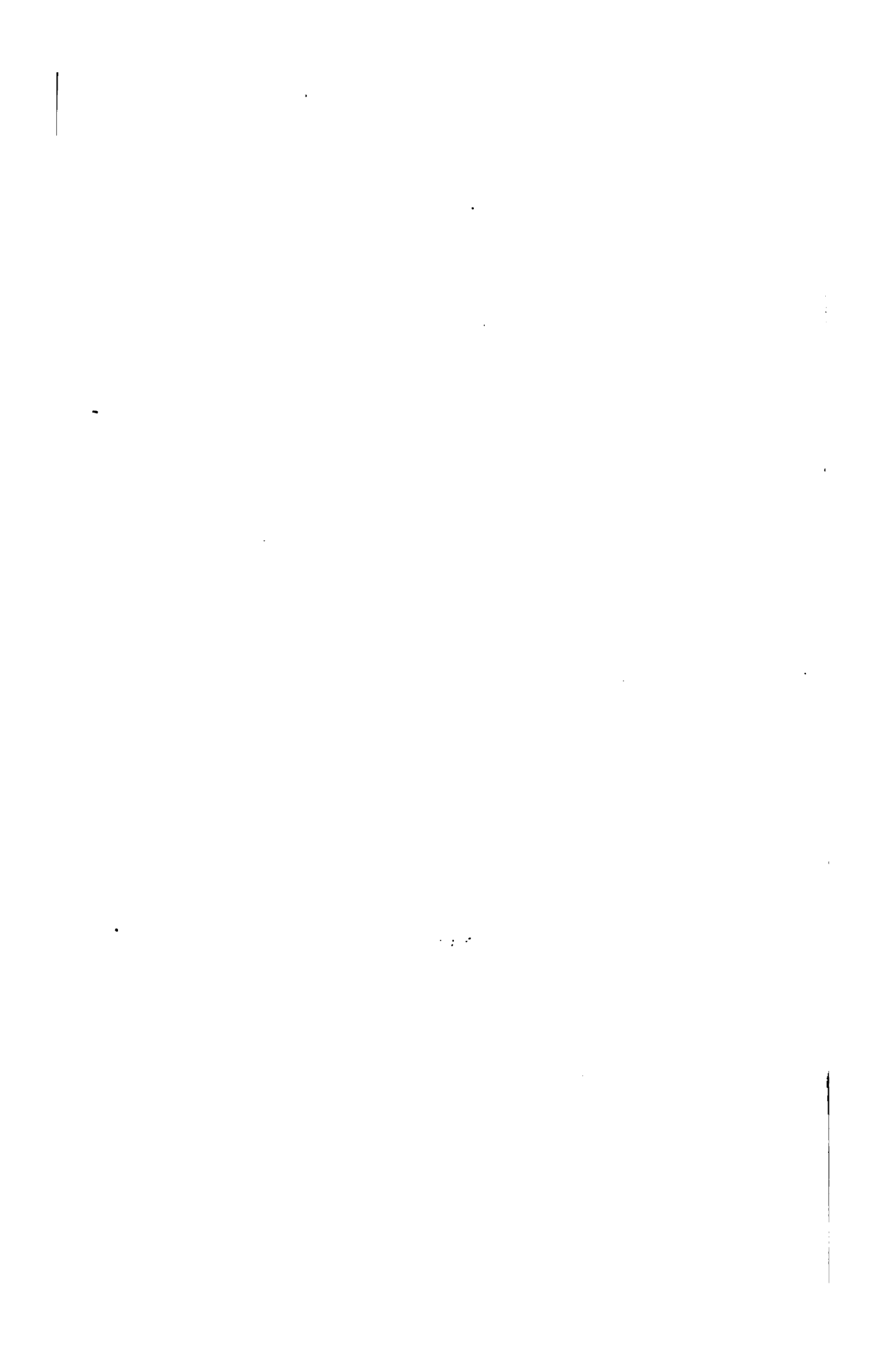
10. Trout.
(Troutbeck.)



11. Stockfish.
(Iceland.)



12. Escallops.
(Daore.)



of VELEN in Westphalia. (On the imaginary arms of EDWARD *the Confessor*, see Vol. II., p. 93, etc.)

THE PEACOCK occurs in a few instances, and mostly as an allusive bearing ; it is borne either with its wings close, or with its tail expanded, in the latter case it is blazoned as *in its pride*.

Or, on a mount vert, a peacock in its pride, is the canting coat of DE PAEUW of Holland, and is sometimes borne without the mount. *Or, four bendlets gules, over all a peacock (close) proper*, is borne by the Princes of WIED.

In the *Wappenrolle von Zürich*, No. 476 is a coat attributed to HURUS. In it the head and neck of a peacock *azure* rises from a small *champagne gules* ; and the whole of the rest of the field is occupied by the feathers of the expanded tail *proper*. The French family of PONNAT use : *d'Or, à trois têtes de paon d'azur*, and have peacocks (close) as supporters.

Sable, three peacocks close argent, is the canting coat of PEACOCK. Another family of the name in Scotland uses : *Argent, three peacocks in pride proper*, which is also borne allusively by PAWNE.

Or, three thrushes proper, were the arms of SAVONAROLD, the family to which belonged the celebrated patriot and preacher FRA GIROLAMO of Florence.

DUCKS, PHEASANTS, MOOR-FOWL, PLOVERS, FINCHES, DOVES, and many other birds, occasionally appear both in British and Foreign armory, and then usually with an allusion to the name of the bearer ; there is nothing in their use which makes it needful to enlarge this chapter with examples, but the BIRD OF PARADISE requires a special mention as a foreign charge. *D'Argent, à trois oiseaux de paradis sable*, is borne naturally enough by the French family of PARADIS DE PAULHAC. The Russian families of RJEVSKI ; and YEROPKIN, use : *Argent, on a terrace vert, a cannon mounted or, supporting a bird of paradise proper* ; this is also the coat of the Princes

WIASEMSKI of Livonia. (See KLINGSPOR, *Baltisches Wappenbuch*.) The arms of the family of FINCKEN-AUGEN in Courland are: *Or, three finches' eyes proper*. (*Ibid.*, plate xxxiii.)

The mythical PHŒNIX, represented as an eagle amid flames, comes more properly under the head of Chimerical or Mythological Figures (*vide infra*, Chapter XI.).

CHAPTER X.

ANIMATE CHARGES. III.—FISH,—REPTILES,—INSECTS.

FISH.—The Heraldry of Fish is the subject of a very interesting and beautifully illustrated monograph by Mr THOMAS MOULE, published in 1842. Under this category are recognised various animals which in modern zoology would not be so designed, such are the Whale, Dolphin, etc. The kind of fish which forms a heraldic charge is often unspecified, though an acquaintance with local phraseology would often enable us to determine the exact species of the fish intended. Thus the blazon of the coat of GARVINE in Scotland is simply : *Azure, three fishes naiant argent*, but we know at once that these fish are "garvies," or sprats. *Vert, three fishes hauriant or, spotted gules*, is borne by DOGGE, and we see that the Dog-fish is certainly intended. In the early *Rolls of Arms*, however, we have the Luce, or Pike ; the Herring, Salmon, etc., borne allusively by the families of LUCY (*Gules, three luces hauriant argent*) ; HERINGAUD (*Gules, three herrings hauriant argent*) ; SALMON (*Sable, three salmons hauriant argent*), etc. *Hauriant* is the term employed when the fish are represented paleways, rising to the surface for air ; *naiant* describing them when swimming fesseways.

Azure, three bream naiant or, are the arms of the family of BREAME of Essex (Plate XXIX., fig. 5). *Sable, three salmon hauriant or* : is the coat of SALMON (Plate XXIX., fig. 6).

The DOLPHIN is in Heraldry considered the King of

fish, as the lion is of beasts, or the eagle of birds. Its form, borrowed from classical mythology, resembles but faintly that of the dolphin of zoology. Whether blazoned *naiant* or *hauriant*, the dolphin is most frequently depicted as *embowed*, or in a curved attitude.

Dauphin was a title given in France in ancient times to certain feudal seigneurs, and was adopted from the charge borne in their shields of arms. The old romance of GERARD DE ROUSSILLON mentions "dauphins," in an enumeration of feudal titles along with "comtes, bers (barons), et bannerets." The chiefs who bore this title were the Dauphin de VIENNOIS, and the Dauphin d'Auvergne.

In 1343 King PHILIP of France purchased the domains of HUMBERT III., Dauphin de VIENNOIS. The common story that it was a special condition of the purchase that the title and arms of the Dauphin should be always borne by the *eldest* son of the King of France seems to be without solid foundation. ("Le titre de *dauphin* fut spécialement affecté au fils du roi qui reçut cette province en appanage. Ce fut d'abord le second fils du roi qui porta le titre du *dauphin* ; mais dans la suite ce nom fut réservé au fils aîné, héritier présomptif de la couronne." CHÉRUEL, *Dictionnaire Historique des Institutions, etc., de la France*, tome i., p. 260, Paris, 1855.)

The Dauphins of VIENNOIS bore: *d'Or, au dauphin d'azur, crêté, oreillé et barbé de gueules* (Plate XXIX., fig. 7). This coat was quartered in the second and third quarters by the Dauphins of FRANCE, with the plain coat of FRANCE in the first and fourth ; the addition of the quartering of DAUPHINY being a sufficient brisure. The *fleur-de-lisé* coronet of the dauphin was arched in with four golden dolphins (Vol. II., Plate XXIII., fig. 19).

The title of Dauphin d'Auvergne, appears to have commenced with a son of GUILLAUME le Jeune, Comte d'Auvergne, who lived in 1366. This son received the

baptismal name of DAUPHIN in memory of his maternal grandfather the Dauphin de VIENNOIS. His descendants continued the name as a title which, with the lands, passed in 1368, to LOUIS II., Duc de BOURBON, and Comte de CLERMONT, by his marriage with the Dauphine ANNE, heiress of her brother BÉRAUD III., Comte de CLERMONT, and Dauphin d'AUVERGNE. The family of LA TOUR DU PIN, who claimed descent from the Dauphins d'AUVERGNE, also quartered their arms, but the French Heralds make this difference that in the latter case the dolphin is borne *pamé*, i.e., lifeless, with gaping mouth and closed eye, and of the one colour only. The normal position of a heraldic dolphin is that which it assumes in these coats, viz., *embowed*, with the head and tail towards the dexter side of the escutcheon. If the dolphin be blazoned as *naiant*, it is still, if borne singly, represented as *embowed*, but when as in the case of the Venetian DOLFINI (Plate XXIX., fig. 8) three dolphins are borne *naiant* in pale (of *or* on an *azure* field in this case) the bodies are more nearly straight; and the same is the case when three dolphins are blazoned *hauriant*, as in the arms of VANDEPUT (*Or, three dolphins hauriant azure*).

The Scottish family of MONYPENNY bears; *Argent, a dolphin naiant azure*. Two dolphins *hauriant addorsed* form the charge of several English coats, e.g., *Argent, on a field vert*, HAMNER; *Sable, on a field argent*, COLSTON; *Or, on a field gules*, ELLEY, etc.; and are used as supporters by the TREVELYANS, BURNABYS, etc. *Azure, a sea-pellock, having a naked man seated on its back playing a harp, all proper*, is the coat of WATERTON (VALTERTOUN), etc. (See STODART, *Scottish Arms*, ii., p. 261.)

THE BARBEL, or BAR, is in favour in French Heraldry, the fish being borne in pairs *adossés*, their backs curving towards each other; as in the arms of the powerful

Counts and Dukes of BAR (BAR LE DUC), whose territories lay on the Meuse, west of Lorraine. They bore : *d'Azur, semé de croix recroisettées, au pied fiché, d'or, à deux bars adossés de même* (Plate XXIX., fig. 9). It is said that the seal of THIERRY II., 1093-1104, bears the barbel, and that the field was made *crusily* by RENAUD I. (d. 1149). CLERMONT-NESLE bore a similar coat but with the field *de gueules treflé*. DE ROUVILLE carried : *d'Azur, semé de billettes d'or, à deux bars adossés d'argent*. The Counts LAVALX-VRESCOURT bore : *d'Azur, à deux bars adossés d'argent, accompagnés de quatre croisettes d'or*. The Counts of BARBY, whose arms are included in the Saxon quarterings, used : *Azure, two barbel addorsed between four roses or. Gules, two barbel addorsed or*, is the coat of the Counts of MUMPELGARD, or MONT-BEILLARD ; and of the Counts of PFIRDT, or FERRETTE. *Ermine (or Or), two barbel addorsed gules*, is the coat of the Marquis de GAUCOURT.

SALMON are sometimes represented in the same attitude, as by the Princes of SALM who carry : *Gules, two salmon addorsed between four crosslets argent. Argent, two salmon addorsed gules*, is the coat of the Counts von WERNIGERODE of Prussia.

Azure, three chabots hauriant, 2 and 1, or, is the coat of the Marquises DE CABOT, etc.; but *Or, three chabots gules*, was the coat of the Counts de JARNAC, etc.; and was quartered by a branch of the great house of ROHAN (ROHAN-CHABOT). PHILLIPPE CHABOT, Comte de NEUBLANCHE, Admiral of France, was made a Knight of the Garter by HENRY VIII. (See BELTZ, *Order of the Garter*, p. 92.)

PIKE were known as lucies, or geds. Under the latter term they form the charge of the GEDDES arms : *Azure, three geds hauriant argent. Azure, a pike in bend argent*, is borne by GIEDE, of Denmark. A curious Dutch coat is that of the Viscounts JAN DE LA HAMELINAYE, etc.:—

Sable, two pike affrontés in bend, biting an eel ondoyant in bend sinister, argent.

In foreign armory three fishes are occasionally found in pairle (arranged in the form of the letter Y), thus KIPPENHEIM and BERNBACH both bore: *Gules, three barbels in pairle or, their tails to the centre.* So also DORNHEIM, *Gules, three fish in pairle heads inward argent*: DIE HINDER bore: *Gules, three fish conjoined in pairle with one head argent.* *Azure, three fish in pairle argent*, is the coat of KRECHWITZ. An unusual but rather tasteful arrangement is shown in the arms of TROUTBECK, as shown in Plate XXIX., fig. 10. *Azure, three trout fretted tête à la queue argent.*

A salmon with a ring in its mouth is one of the charges of the arms used for the City of GLASGOW; and two such salmon are employed as supporters of its shield. It is here connected with a local legend of ST. MUNGO, or KENTIGERN, though Mr MOULE (*Heraldry of Fish*, p. 126) reminds us that it occurs in the tale of POLYCRATES, related by HERODOTUS a thousand years before ST. MUNGO lived; as well as in the Koran. *Gules, three salmon hauriant, each with a ring in its mouth argent*, are the arms of SPROTTIE.

The arms of ICELAND; *Gules, a stockfish* (or dried cod), *argent, crowned with an open crown, or*, is borne among the quarterings of the Kingdom of Denmark (Plate XXIX., fig. 11, and Vol. II., Plate XIX., fig. 1). The arms of the Hanseatic League in Norway were composed out of the arms of the Empire dimidiated with this coat, as we still see in their interesting ancient House at Bergen.

THE WHALE.—Only two or three examples of the use of the whale as a heraldic charge have come under my notice. The arms of the Dutch family of DOLL are: *Azure, a whale argent, naïant upon the upper part of a fess wavy of the same*, but this seems to be only a variation of the coat borne by the DOLKS, which was: *Argent, a dolphin*

sable crowned or, its tail curved in the air, disporting itself above the base of the shield barry of four azure and argent. Azure, a whale argent finned and tailed gules ; is the coat of WAHLEN. (See *Fierté*, in the *Glossary of French Terms*.)

Gules, three whales hauriant, each having in its mouth a crozier or, were the arms of WHALLEY ABBEY. *Argent, three whale's heads erased sable,* is the coat of WHALLEY.

Gules, the skeleton of a fish in bend sinister or, is the coat of GRADNER, borne *en surtout* by the Franconian Counts and Princes of WINDISCHGRATZ. In French Blazon the head of a fish (like that of a wild-boar) is termed a *hure*. *D'Azur, à la fleur-de-lis d'or, accompagné de trois hures de saumon d'argent,* is the coat of LE BRIS DE HOUARÉE. LE BOURG of Brittany bears: *de Sable, au sautoir d'argent cantonné de quatre hures de saumon du même*.

The Polish family of BYDANT bear: *Gules, two fish-jaws argent affrontés in pale ;* a like coat is borne by LUZYANSKI.

THE EEL occurs not unfrequently in armory. It is represented *ondoyant*, i.e., with a wavy outline (see ANGUILLARA, p. 130). I cannot help suspecting that eels were intended as the original charges in the arms of ELIOT, and ELLIOT (*v.* p. 139). The bars-gemels wavy and the shepherd's pipe may all well have been eels, canting on the name. *Or, three eels gules without heads paleways, 2 and 1,* is the very curious coat of VERGEYLL of Holland. (For eels in Spanish coats *vide infra*, p. 489, and *sub voce* "CAULDRON.")

Of SHELL-FISH, or what pertains to them, the most prominent and important bearing is the shell of the scallop, or escallop. *Argent, on a bend azure three escallops of the field,* is borne by the BERNARDS, Earls of BANDON, in Ireland. This charge was associated with the ancient pilgrims, of whose equipment

the scallop-shell, probably as a convenient drinking vessel, usually formed a part. (*Vide infra*, p. 391.) The banner of ROBERT DE SCALES at the siege of CARLAVEROCK was of *Gules, charged with six escallop shells argent*. An even better known example is afforded by the coat of the great family of DACRE: *Gules, three escallops or*. (Plate XXIX., fig. 12.) This is also the coat of the KEPPELS, Earls of ALBEMARLE. *Azure, three escallops or*, was borne by the PRINGLES, whose name was supposed to be a corruption of pilgrim. *Argent, nine escallops gules, 4, 3, 2*, is one of the coats of the family of PELEGRIN (*v.* p. 391). *Or, on a chief sable three escallops of the field*, is the coat of GRAHAM, Duke of MONTROSE; and *Argent, a chevron between three escallops sable*, is borne by LITTLETON, Viscounts COBHAM. *Or, five escallops in cross sable*, is used by the Counts VAN DER NOOT, Marquises d'ASSCHE, etc. When the inside of the escallop shell is shown it is called a *vannet*, and is often drawn without the *oreilles*:—the little projecting pieces at the junction of the shell. The French VANDELATS bore: *Azure, a vannet or*.

CRABS, LOBSTERS, CRAYFISH, WHELKS, PRAWNS and SHRIMPS, all are found in the armorial menagerie. *Azure, a chevron argent between two fleurs-de-lis in chief and a crab in base or*, is the coat of CRAB of Robslaw.

Or, a lobster in pale gules, is the coat which is blazoned on the tomb of Cardinal NICOLAS DE CUSA in the Church of S. Pietro in Vincoli at Rome. THIARD, Marquis de BISSY, bears: *d'Or, à trois écrevisses de gueules, posés en pals 2 and 1*. *Or, a chevron between three lobster's claws gules*, is the coat of KERNE.

REPTILES.

Reptiles of all kinds, serpents, adders, crocodiles, lizards, scorpions, tortoises, down to frogs and toads, are

found occasionally in British armory, and still more frequently are to be met with in the heraldry of Continental States.

Serpents or snakes may be represented *erect*, or *erect-wavy* (*ondoyants en pal*), or *gliding* forward in a horizontal line: or *nowed*, that is tied in a knot, or, in the form by which the ancients symbolised eternity, in a circular form with the tail in the mouth. Three such serpents *argent* on an *azure* field were borne by the French family of LAUZON.

Argent, two serpents erect addorsed sable, are given as the arms of LONGSHARE; and *Gules, an adder nowed or*, the coat of NATHELEY, is represented in Plate XXX., fig. 1. The coat of VAUGHAN of Talgarth (Plate XXX., fig. 3), is, *Azure, three boy's heads argent, having serpents encircling their necks proper*.

The most famous instance in which a serpent is used in Continental armory is afforded by the arms of the family of VISCONTI, which afterwards became from them the recognised coat of the Duchy of MILAN:—*Argent, a serpent ondoyant in pale azure, crowned with a ducal crown or, and vorant a child gules*. (Plate XXX., fig. 2, and Vol. II., Plate V., fig. 1.) A very fine example of the Visconti arms is afforded by a rectangular buckler of polished steel, on which they are embossed preserved in the armory of the Kladskammer in the Royal Palace at Stockholm. I noticed that the crown above the guivre is of fleurs-de-lis. An absurd fable is of course extant to account for the origin of this remarkable coat; but when we find it, as we do, among the series of escucheons adorning the splendid tomb of JEAN GALEAZZO VISCONTI in the Certosa at Pavia, and accompanied by the name of the lordship ANGLERIA, or ANGUIVARIA, for which it was borne, we see that we have here only another instance of the adoption of *armes parlantes*. (See MENÉTRIER,

Origine des Armoiries, p. 105.—DANTE refers to "*la Vipera*," *Purgatorio*, viii., 81. See also TASSO, *Gerusalemme Liberata*, i., 55 ; and ARIOSTO, *Orlando Furioso*, iii., 26, xiii., 63.) It is worthy of notice that the demi-guivre which is the crest of the VISCONTI is winged like a dragon.

In the coats borne by the several families of the GUZMANS of Spain, of which one is engraved in Vol. II., Plate X., fig. 1, the caldron, or cooking pot, which was the peculiar ensign of the *ricos hombres*, is accompanied by a number of serpents issuing from it. This has been thought to indicate some legend of African campaigns, but I have elsewhere said that they have a more prosaic origin, and are simply the eels which would find a natural place in the *caldera* (*vide* p. 280).

The serpent represented, as in the arms of MILAN, *ondoyante en pal*, is termed in French blazon *une couleuvre*.

The celebrated JEAN BAPTISTE COLBERT, Marquis de SEIGNELAY, Ministre des Finances of LOUIS XIV., bore : *d'Or, à une couleuvre ondoyante en pal d'azur* ; and the same coat was used by the COLBERTS, Marquises de TORCY, de SABLÉ, de MAULEVRIER, de ST. PONANGE, and de COLBERT-CHABANNAIS. The same coat but with the charge *vert*, was that of the old Grison family of SCHMID VON GRÜNECK.

The Roman family of BICHI, or BISSI, used : *Gules, a column argent, its capital and base or, encircled by a serpent azure vorant a child vert (!)* *Argent, a couleuvre vorant a smaller one proper*, is one of the quarters (formerly the crest) of the Italian CIPRIANI. Several Polish houses originating in, or affiliated to, the families of WONZ, bear the *couleuvre*. WONZ I.—*Azure, a couleuvre ondoyant in pale or*. WONZ II.—*Gules, a like couleuvre sable, in its mouth a slip of orange fruited proper*. WONZ III.—The same, but *crowned and holding a globe or in its mouth*. WONZ IV.—*Gules, a couleuvre crowned*

or. WONZ V.—Like VISCONTI, but *the infant proper*. WONZ VI.—*Gules, two couleuvres ondoyants and affrontés in pale, each crowned or*. The ORMANI of Rome bear: *Per pale or and gules, two couleuvres ondoyants and affrontés in pale vert*.

Argent, two bars gules, over all as many serpents affrontés paleways azure, is the coat of the well-known Breton family DU REFUGE.

In a good many foreign coats the serpent is represented entwined around the stem of a tree (sometimes holding in its mouth the forbidden fruit) as in the coat of the Austrian SCHRECKS, the Dutch CRULLS, etc. (See also Chapter VII., p. 208.) Under the system adopted in the French Empire by which the dignity or office of an individual was indicated by an addition to the charges of the shield, *A canton azure, on it an antique mirror in pale or, wreathed with a serpent argent*; was the distinguishing badge of a "Count Senator." (See *L'Armorial Général de l'Empire Français*, tome i., planche xv., etc.)

The Polish family of DZIULI bear: *Or, three serpents ondoyants fessways in pale azure. Vert, three asps paleways or*, is the canting coat of ASPENELL.

The *Heads of serpents*, apart from their bodies, are sometimes met with as heraldic charges. The coat of the Castilian BEJARANO is heads, *Argent, five serpent's heads or, langued gules. Argent, four serpents vert, interlaced in the form of a cross gringolée, their heads addorsed in chief and base*, are the arms of CERMISONA in Italy. (The coat may be put among the examples of *armes fausses*;—*armes pour enquérir*, etc.) A cross coupé and ornamented at its extremities with serpent's heads is termed a cross *gringolée* (see p. 170, and Plate XVI., fig. 6).

LIZARDS.—*Azure, three lizards or*, is borne by the Irish COTTERS. The French family of LE TELLIER, Marquis

de LOUVOIS bore a doubly canting coat : *d'Azur, à trois lézards d'argent, posés en pals, rangés en fasce ; au chef cousu de gueules chargé de trois étoiles d'or.* Here notice the *chef* blazoned *cousu*, or tacked on to the field, to avoid the reproach of false heraldry ; the three lizards (*stelliones*) and the three étoiles (*stellæ*) as canting charges. *Or, three lizards vert*, is the coat of ROSVERN in Brittany ; and of VAN DER HELCK in Holland. *Argent, a chevron sable between three cameleons vert*, is borne by LANDON.

THE CROCODILE, or ALLIGATOR, appears as the charge of a few coats. *Gules, a chevron argent between three alligators proper*, is the coat of HITCHCOCK. DUCLAU, Barons of the French Empire, bore in their first quarter : *Or, three grenades sable, inflamed proper, 2 and 1, in base a crocodile azure.*

A crocodile is the crest, and is also the dexter Supporter granted as an Augmentation to SPEKE, the discoverer of the sources of the Nile (*v.* Appendix).

The city of NÎMES has for its arms (derived from a medal of Nemausus) : *Gules, a crocodile proper chained in front of a palm tree rising from a terrace vert.* On either side are the letters COL and NEM for *Colonia Nemausensis*, founded for the veterans of Africa after the battle of Actium.

SCORPIONS.—*Argent, a chevron between three scorpions sable*, is the coat of COLE. Other varieties exist ; sometimes the chevron, sometimes the scorpions, are tinctured *gules*. *Argent, a scorpion sable in pale*, is the coat of the CAPRINI of Verona ; one of the quarterings of SCORPIONE of Milan ; and is also borne by the GUINANDS of Neufchâtel.

TORTOISE.—The tortoise is borne as the charge in the arms of several English families of GAWDEY, either *passant*, or *erect* : *i.e.*, displayed like the heraldic eagle. *Vert, a tortoise passant argent*, is the coat most frequently seen. HENRION, Baron de PANSEY, bears : *Or, a chevron*

azure between three tortoises erect, sable. The French ROSSELS use: *d'Azur, à trois tortues d'or.*

FROGS AND TOADS.—These reptiles occur as Heraldic Charges with considerable frequency, and are often allusive in some way to the name. The best known family in Britain which bears them is probably that of the BOTREAUX of Cumberland: *Argent, three toads erect sable.* *Argent, a chevron between three powets* (or tadpoles) *sable*, is a coat of some Scottish families of RUSSELL (the chevron is sometimes *gules*), and the tadpoles are often blazoned as *gouttes* reversed.

We may pass over the old fable that the French *fleurs-de-lis* were derived from an earlier coat (borne by PHARAMOND !!), *Azure, three toads or*; a legend from which our neighbours across the channel have perhaps (though by no means certainly) derived the *sobriquet* of "*Johnnie Crapaud*." Rather it seems probable that this appellation is of Flemish origin. PHILIP VON ARTEVELDE perhaps had it in his mind when he declared that the French soldiers could not pass the river Lys to attack him "*à moins qu'il ne fussent crapauds*," a conviction which cost him dear; but thenceforth "*crapauds franchos*" appears to have been the *sobriquet* attached to the victorious French. (See REY, *Histoire du Drapeau, etc., de la Monarchie Française*, tome ii., p. 32. Paris, 1837.)

As a canting charge the frog is found in the arms of the German families of FROSCH (*Sable, on a bend wavy or, three frogs proper*), FROSCHAMMER, FROSCHAUER, FRÖSCHL, etc. Of the latter name two families in Bavaria use: *Gules, a frog paleways proper*; and *Sable, a frog or*. Similarly the Spanish family of GRANOLLACHS use: *Azure, two bends or, on each three frogs vert.* The Saxon family of LOSS, Counts of the Empire, carry: *Gules, a frog bendways within a circular wreath of laurel vert.* *Vert, three frogs seated or*, are the

arms of the Netherland families VAN RYCKEVORSEL. Frogs were used as supporters by Lord SOMERVILLE, c. 1570-1580.

The zoology of armory makes no pretensions to scientific accuracy, and we may therefore include in this Chapter LEECHES. Of these PREEDE in Shorpsshire bears three in a field *argent*. The IGELSTRÖMS of Livonia and Esthonia use: *Gules, a river in bend wavy argent, thereon five leeches sable*. EGLOF DE SCHÖNAU in Swabia: *Azure, on a bend argent three leeches sable*. The French family of DOULLE bears: *d'Argent, à trois sangsues de sable posées en pals 2 and 1*.

The ordinary EARTH-WORM appears in the coat of the RÉVERONI: *de Gueules, à un ver tortillé d'argent en fasce; au chef d'azur chargé d'un soleil naissant d'or*. The Barons von FECHENBACH of FRANCONIA use: *Argent, a worm embowed in pale sable*. The DU VERNEY of Lyons use: *Vert, three silk-worms bendways, 2 and 1, and charge the chief (? or) with as many mulberry leaves proper*. The Breton SOUEFF bear: *Barry azure and or, semé of silkworms counter-changed*.

SNAILS are borne by ALESSO, Marquis d'ERAQUY in Italy, etc. (*d'Azur, au sautoir d'or accompagné de quatre limaçons d'argent*). *Azure, a bend or, thereon three snails gules*, was the coat of the MASSONS de Maison-Rouge (*v. Limacon* in the French Glossary).

INSECTS.

BUTTERFLIES.—This insect is more frequently found as a heraldic charge in French Armory than in our own. The PAPILLON, Vicomtes de BRAITEAU, use *d'Or, à trois papillons de gueules*. The family of the same name settled in England bear: *Azure, a chevron between three butterflies argent*. *Sable, a butterfly volant argent*, is the coat of BOLLORD. The Breton family of BARIN (from which came the Marquises of BOIS-GEFFROY; LA

GRANDE-GUERCHE, and DE LA GALISSONNIÈRE) bear: *Azure, three butterflies or*, as did also the English MUSCHAMPS. The AVAZZI of Bologna used: *Azure, on a pale argent two butterflies (proper, or or)*. DROUALLEN, in Brittany, carries: *Argent, three butterflies sable*.

FLIES.—The ordinary House Fly is borne as a canting charge in the coat of the Venetian family of FIERAMOSCA: *Paly gules and argent, over all on a bend or, three flies sable*. The family of VLIEGE in Flanders used: *Azure, a cross argent between four flies or*. (This coat is now borne by a family of GHISELIN, who have assumed the name and arms of VLIEGE.) *Argent, a chevron between three flies sable*, is the coat of DE THOU, Comte de MESLAY: and *Azure, a chevron between three flies or*, that of MOUCHARD, Comte de CHABAN, both of France. The Florentine VESPUCCI bear: *Gules, a bend azure semé of flies or*. On the tomb of ANTONIO STROZZI in Santa Maria Novella at Florence this VESPUCCI coat appears, with, in the sinister chief, a pot of lilies. (See also LITTA, *Celebri Famiglie Italiane*.) *Per pale gules and azure (or azure and gules) three flies* (sometimes blazoned *gad-flies*, sometimes *bees*) *or*, are coats used by several English families named DORE, DAWRE, or DOORE, canting on the blazon *mouches d'or*.

After the FLIES naturally come SPIDERS, of which there are some rather curious examples. *Or, three spiders azure*, is the coat of the English CHETTLES. The Russian family of RUKOFF bears: *Tierced in bend-sinister*, 1. *Vert, a spider in its web proper*; 2. *Azure, a dragon sable winged gules*; 3. *Lozengy argent and azure, a dragon, as in 2*. The extinct family of RAGNINA at Ragusa, used the canting coat: *Gules, a bar argent, in chief three spiders sable, in base as many bends of the second*.

BEEES are often used in armory as an emblem of industry and perseverance, as well as in allusion to the name of the bearer. *Azure, three bees volant or*, is used

in England for BYE ; and, with a chevron of the same, for BEE, and BEEBEE. The flies of MUSCHAMP (*vide supra*) are sometimes blazoned as bees. *Argent, a bend between six bees sable*, is the canting coat of BEESTON.

The Emperor NAPOLEON replaced the proscribed *fleurs-de-lis* by golden bees, which he used as decorations for his coronation robes, and also employed in the heraldic augmentations hereafter to be described. The origin of the assumption of the bee by NAPOLEON as an Imperial badge is curious. In the year 1653 there was discovered at Tournay a tomb supposed to be that of CHILDERIC (*d.* 480), father of CLOVIS. Among the precious articles enclosed therein, or found in proximity to it, were about three hundred small objects of gold and fine stones, which somewhat resembled in shape an insect, and to which the name of "bees" was given. These, and the other contents of the tomb were presented by the Archbishop of Mentz to LOUIS XIV., and were long preserved in the Bibliothèque Royale at Paris. These so-called bees were stolen in 1832, and only two remain at the present day. One of them is figured in the separate plate opposite p. 21 of the *Historie de l'Orfèvrerie-Joaillerie*, by MM. LA CROIX et SERÉ. Paris, 1860.

Among those who were present at the discovery, or whose attention was immediately directed to it, was JEAN JACQUES CHIFFLET, at that time physician to the Archduke LEOPOLD, Governor of the Netherlands, and afterwards chamberlain of PHILIP IV. CHIFFLET was charged by the Archduke to write an account of the discovery ; and in his opinion these golden insects had been employed as the decorations of the royal mantle, which very possibly was the case. But CHIFFLET went further, and declared that in these insects was to be found the origin of the *fleur-de-lis*. This statement occasioned a great literary controversy

with regard to which it will be sufficient to say here that CHIFFLET'S assertion was very hotly contested by TRISTAN DE ST. AMAND (*Traité du Lis*, 1656); and later by the celebrated antiquary MONTFAUCON in his great work, *Les Monumens de la Monarchie Française*. The Emperor NAPOLEON, whose ambition it was to pose in some sort as the successor of Princes anterior to the lines of CAPET, assumed these bees as the badge of his new Empire; and, as has been stated, caused them to be largely employed among its heraldic insignia.

Not only his coronation mantle, and that of the Empress JOSEPHINE were thus *semés*; but the mantling surrounding the Imperial arms was similarly decorated; as were those of the "Princes-Grands-Dignitaires" of the Empire, to whose armorial bearings there was also added, as indicative of their high office, a *chef d'azur semé d'abeilles d'or* (SIMON *l'Armorial Général de l'Empire Français*, tome i., p. v., planches 5, 7, 8). The *chief azure charged with three fleur-de-lis or*, which had figured in the arms of Paris, and of so many of the cities of the French Monarchy, was replaced by a *chief gules charged with three golden bees*. This chief also figured for a time in the escutcheons of Aachen, Amsterdam, Antwerp, Bremen, Brussels, Cologne, Dijon, Florence, Genoa, Ghent, Hamburg, Lyon, and Parma.

The Low Country family of NOUST bears: *Argent, three bees vert*; Or, a bee azure, is the coat of the Castilian PECHA. The coat of Sir ROBERT PEEL, Bart. (Prime Minister, 1834-1835; 1841-1846) was: *Argent, three sheaves of as many arrows proper banded gules, on a chief azure a bee volant or*.

The Swiss HUMMELS use: *Azure, a bee in pale or, winged argent, its legs sable*; a family of the same name in Bavaria, uses the curious coat: *Argent, on a bend or, three bees of the first, their heads downwards*. (This is a curious coat, being what would be styled "false heraldry,"

as composed of metal on metal. The *lambrequins* of the helmet are similarly of *argent* and *or*; so that whatever may be its cause the infraction of the general rule is certainly deliberate.) The French FREPPELS bear: *Azure, a bee or. Gules, semé of bees volant or*, is the coat attributed to the Byzantine house of SCLEROS. The French family of GUESPEREAU has as its *armes parlantes*, *Azure, three wasps or*. Beehives with bees flying around them appear in some very modern coats, and, though improperly, occur as crests.

ANTS—The family of BIGOT, Counts de ST. QUINTIN in France, have the curious coat *d'Azur, à trois fourmis d'or posées en fasce l'une sur l'autre*. Another family of the name BIGOT DE LA CHAUMIÈRE has the coat: *Argent, a chevron gules between three ants sable*. As *armes parlantes* the CASSANTS of Piedmont bear: *Bendy or and vert, each piece of the first charged with an ant sable; a chief of the Empire*. A most singular coat is that of the family of ALQUERIA DE BOIGUES, in Catalonia: *Or, eight ants in pale, 2, 2, 2, 2, sable, each enveloped in a flame proper*. (See PIFERRER, *Nobiliario de los Reinos y Señoríos de España*, iv., No. 1742. Madrid, 1857-1860.) *Argent, six ants, 3, 2, 1, gules*, is assigned to an English family of TREGENT. *A hillock semé of ants proper*, was a BRISBANE crest (STODART, *Scottish Arms*, ii., 393).

GRASSHOPPERS and CRICKETS may be not unfitly joined together here. Both are used as *armes parlantes*. The Genoese family of GRILLO (Marquises d'ESTOUBLON in France) carry: *Gules, on a bend or a cricket sable*. The GRIONI of Venice used: *Azure, on a bend or three grasshoppers sable. D'Argent, à une cigale de sable*, is the canting coat of the SEGALAS of France. The most familiar example of the use of this insect in British armory is afforded by the crest of the GRESHAMS; a golden grasshopper (usually on a mount *vert*), which

forms the vane of the Royal Exchange in London. The VAN DEN WOUDES of Belgium bear: *d'Or, à trois chenilles de sable.*

Even the unattractive WOODLOUSE has its representatives in the armory of the Continent, the arms of the French family of MAÇON being: *d'Argent, à un chevron accompagné de trois cloportes de sable.*

Perhaps of all insect coats the most singular is that of the PULLICI of Verona: *Or, semé of fleas sable, two bends gules, over all two bends sinister of the same.* This may remind us of the jest of HENRY VIII., who affected to take the ermine spots in the arms of WISE—(*Sable, three chevrons ermine*)—for even more ignoble insects, as charges “becoming *an old coat!*” The old Heralds, who pretended to find in armorial charges the hieroglyphic of the moral character of the bearer, would no doubt have discovered in the PULLICI charges the symbols of restless activity and relentless bloodthirstiness!

CHAPTER XI.

ANIMATE CHARGES.—V. MONSTERS.

IT has been seen that the conceptions of the old heraldic writers with regard to many actual animals partook largely of the fantastical. But creatures altogether imaginary also figure largely in armory, though perhaps not to so large an extent in our own as in that of the Continent. A large number of the Supporters of our Peers are, however, of this character. The monster of most frequent occurrence in English Heraldry is the GRIFFIN, or GRYPHON.

We find the original idea of this creature in classical sculpture (probably derived from Assyria), and in Teutonic legend:—a creature supposed to have been originally generated between the lion and the eagle, having the body and hind-legs of the former; the head, wings, and fore-legs being derived from the latter. Golden griffins were among the treasures discovered by Dr SCHLIEMANN at MYCENÆ. He thinks them of Indian origin and sacred to the Sun, which is represented as borne in a chariot drawn by four griffins. "It appears certain that the griffins came in the retinue of Dionysus from India to Greece, and that it therefore became here the symbol of wisdom and enlightenment."—*Mycenæ*, pp. 127, 178. In mediæval times the existence of such a creature was no matter of doubt. The veracious Sir JOHN MAUNDEVILLE tells us in his *Travels* that they abound in "Bacharia." "Sum mem seyn that thei han the body upward as an egle, and benche as a lyoun; and treuly thei seyn sothe that thei ben of that schapp. But o Griffoun hathe the body more gret and more strong

than 8 lyouns of such lyouns as ben o' this half (of the world) and more gret and stronger than an 100 egles such as we han amonges us . . ."

"Griffin's claws," probably the horns of a species of ibex, were to be found not only in cabinets of antiquities but in the treasuries of cathedrals and other religious foundations. The *grypishey*, or "Griffin's egg," possibly that of an ostrich, was often mounted as a drinking cup, and esteemed a treasure of the greatest rarity. (See *The First Report of the Historical MSS. Commission*, p.66; but it seems more probable that at least in some cases the griffin's egg was a cocoa-nut.) I am inclined to think that griffins, and other monsters afterwards noticed, may have found their way into armory from the Lombardic style of architecture, in which they are continually employed. DE CAUMONT (*Abécédaire d'Archéologie*, iii., 184) says, "Le basilic, l'aspic, le dragon, et autres figures symboliques du demon, méritent d'être attentivement étudiées dans les églises romanes où elles se trouvent."

These grotesque figures were denounced by ST. BERNARD in a letter written to WILLIAM, Abbot of ST. THIERRY, about the year 1125 (*i.e.*, just about the time of the rise of Hereditary Heraldry). He says "À quoi bon tous ces monstres grotesques en peinture et en sculpture? . . . À quoi sert une telle difformité, ou cette beauté difforme? Que signifient . . . ces centaurs monstrueux . . . ces quadrupèdes à queues de serpent . . ." etc. (Quoted by DE CAUMONT from MABILLON, *inter opera Sti. Bernardi*.)

In one of the earliest Heraldic MSS. in the College of Arms (L. 14), the arms of SIMON DE MONTACUTE are represented. The shield contains a Griffin statant; but the usual attitude in British armory, and the all but invariable attitude of the creature in Foreign Heraldry, is *segreant* (the equivalent phrase for *rampant*); this charge was afterwards adopted by others of the name

of MONTACUTE, and was, I suppose, the origin of its use as Supporter by the Dukes of MANCHESTER.

Or, a griffin passant gules, is the canting coat of GRIB in Denmark.

Mr PLANCHÉ, in his *Pursuivant of Arms*, gives four examples of its use from a *Roll* temp. EDWARD III. "Monsire de GRIFFIN" is there said to have borne, *as armes parlantes*, "*Sable, à une griffin d'argent beke et pieds d'or.*" The coat of TRAFFORD, of TRAFFORD in the County of Lancaster: *Argent, a griffin segreant gules*, also occurs in the *Wappenrolle von Zürich* (No. 352) for BERNSTEIN. The Russian Princes LAPOUKHIN bear a shield *Per fess, in chief* the arms of the Russian Empire; *in base Argent, a griffin gules*. The Supporters of the Austrian Imperial arms are *Two griffins or, the wings and plumage of the breast sable*. As a supporter the griffin appears frequently in British armory. It is thus used by the Dukes of MANCHESTER, the Viscounts BARRINGTON, Earls of CAITHNESS, Lords DELAMERE, and by the Earls of MAR.

Or, a griffin segreant sable, is attributed to IVAN AP CADIFOR VAWR, a Welsh Prince; and is still borne by several families of MORGAN. *Argent, a griffin segreant azure, diademed or*, is the coat of the Italian FRANCIOTTI.

The Griffin occurs with considerable frequency in the arms of the Baltic Provinces; and forms, consequently, the charge of several quarterings in the arms of MECKLENBURG, and in the full shield of the Prussian Monarchy; thus, *Azure, a griffin segreant gules, armed and crowned or*, are the arms of the Duchy of STETTIN; *Azure, a griffin segreant or*, are those of the Lordship of ROSTOCK. *Argent, a griffin segreant barry (or bendy sinister), gules and vert*, is borne for the Duchy of WENDEN. *Or, a griffin segreant sable*, are the arms of the Prussian Duchy of CASSUBEN; and of the Swedish province of SÖDERMANIA. *Gules, a griffin segreant or, between four roses argent*, are those of OSTER-GÖTLAND. *Argent, a griffin segreant gules*

(*crowned or*), is carried for POMERANIA. Without the crown these arms are used for MONTEPULCIANO.

The great princely family of the ESTERHAZY-GALANTHA in Hungary use: *Azure, a griffin segreant crowned and standing upon a crown or, holding in its right claw a drawn sword, and in its left a rose branch proper.* *Azure, a griffin segreant or*, is the coat of the Portuguese ROBALOS, or REVALDOS; the Italian RIVARI, and AFFAITATI; of GRATET (Count de BOUCHAGE, and Marquis de DOLOMIEU in France), etc.

Gules, a griffin segreant argent, are the arms of English families of BRENT, and SWILLINGTON, and of the Polish *herba*, or clan of GRYF; as such they are borne by SZCEPANOWSKI; OSTROWSKI; ODORSKI; and the Counts KONARSKI. *Argent, a griffin segreant gules*, is the coat of the Neapolitan House of GRIFFO. *Or, a griffin sable*, is borne by GREIFFEN. The Silesian GREIFFEN (SIEBMACHER, *Wappenbuch*, i., 67), and the Barons von GREIFFENSTEIN, bear: *Sable, a griffin segreant argent*; and the Sicilian ACCORAMBONI: *Per fess, gules and or, a griffin segreant counter-changed.* In the *Wappenrolle von Zürich*, No. 74, is the coat of GRIFFENSTEIN: *Or, on a conventional mount vert (isolated, and of four coupeaux) a griffin statant sable, the beak and fore-legs gules.*

In British armory when three griffins appear they are usually represented passant, as in the later arms of WITH, or WYTHE (with the same tinctures as above). *Argent, a chevron between three griffins passant sable*, is the coat of FINCH, Earl of AYLESFORD. *Argent, a chevron gules between three griffins segreant vert*, is a coat of FORSYTH, in Scotland. *Azure, two griffins segreant and combatant argent*, is the coat of CASTELAIN in French Flanders.

The head of the griffin is represented in armory with prominent ears; a feature which requires attention, inasmuch as it is this which distinguishes the griffin's heads,

borne as separate charges, from the heads of eagles similarly used. The coat of TOKE in Kent is, *Per chevron sable and argent, three griffin's heads counter-changed. Or, a griffin's head erased gules, crowned proper*, is the coat of the Swedish province of SKANE. The Counts d'HANE DE STEENHUYSE in Belgium bear: *Argent, a chevron gules between three griffin's heads erased sable. Per pale or and azure, on a chevron between three griffin's heads erased, four fleurs-de-lis, all counter-changed*, were the arms of POPE, Earl of DOWNE, and are attributed to the poet of that name: they are also borne by TRINITY COLLEGE, Oxford.

A variety of the Griffin is found in the *Gryphonmariné*, or Sea-Griffin. In it the fore part of the creature is that of the eagle, but the wings are sometimes omitted; and the lower half of the animal is that of a fish, or rather of a mermaid. Such a creature is the charge in the arms of the Silesian family of MESTICH; *Argent, a sea-griffin sable, its tail proper. Azure, a (winged) sea-griffin per fess gules and argent, crowned or*, is the coat of the Barons von PUTTKAMMER. Some other Pomeranian families have the like charge without wings. GORCKEN bears: *Or, a sea-griffin per fess sable and gules*, and PAULSDORF: *Gules, a sea-griffin per fess or and argent*. GORKE used: *Argent, a sea-griffin azure, its tail gules*.

THE DRAGON.—Before the beginnings of Heraldry the winged and four-legged monster known as the DRAGON was familiar in legend; and it is hardly yet a settled question whether the armorial monster, which also figures in so many early romances, may not be the traditional representation of the last survivors of real animals now extinct. The description of the dragon slain at Rhodes (*circa* 1350) by the Chevalier DEODATO DE GOZON, Knight of the Order of S. JOHN, does not altogether agree with the modern conventional representation. It is said to have been thirty-three feet long;

and DU MONT (who says that he saw its head still remaining above the Watergate at Rhodes), describes it as having a head like a hog, but much larger, its ears like a mule, but cropped, its teeth of extraordinary length and sharpness. (This might have been the head of a hippopotamus.) The dragon is said also to have had two small wings, while its legs and tail resembled those of a lizard. (See *Myth Land*, by F. E. HULME, p. 231. Other, and varying, accounts of the head are given in PORTER'S *History of the Knights of Malta*, pp. 147-150.)

As now depicted the dragon has a head resembling that of the griffin, a scaled body with four legs with claws, bat wings, and a long barbed tail and tongue. A monster somewhat of this kind (but with two legs only) is found upon some of the shields borne by the Normans in the Bayeux Tapestry, and in more than one instance appears with its head transfixed by the Saxon spears.

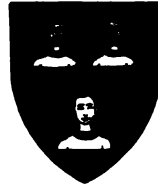
Mr FRENCH in an interesting pamphlet, *On the Banners of the Bayeux Tapestry*, etc. (reprinted in 1857), very plausibly suggests that, as the figures on the Saxon spears correspond exactly with those nailed upon the Norman shields, they were those which had been torn off by the spears of the Saxon warriors from the shields of their invaders. Standards of this shape are represented as borne by the Dacians in the sculptures on TRAJAN'S Column, and on the Arch of TITUS, at Rome. AMMIANUS MARCELLINUS describes a dragon used by the Dacians which was of bag-like construction, so that when it was carried the wind inflated it, and gave it a certain appearance of life. In the *Psalterium Aureum* of the Monastery of St. Gall (said to be of the eighth century), a mounted knight is represented bearing a lance, the point of which passes into the head of a dragon standard (Plate II., fig. 4). It seems that the dragon was used to bear a torch in its mouth for incendiary purposes. We may here remark that the term "*dracones*," which is



1. Adder nowed.
(*Natheley.*)



2. Serpent Vorant.
(*Visconti.*)



3. Snake entwined.
(*Vaughan.*)



4. Griffin and Dragon.
(*Volterra.*)



5. Dragon.
(*de Draeck.*)



6. Foreign Dragons.
(*Chitignano.*)



7. Griffin.
(*Griffo.*)



8. Wyvern.
(*Drake.*)



9. Cockatrice.
(*Dancye.*)



10. Unicorns' Heads.
(*Preston.*)



11. Seahorse.
(*Tucker.*)



12. Mermaid.
(*Prestwick.*)

1

2

3

4

occasionally applied to standards in mediæval chronicles has no reference at all to standards of this kind. "*Draco*" was a general term for a serpent ; and the long snake or whip-like pennons were so called. As the "dragon" borne at Crecy was of red silk *semé* of golden fleurs-de-lis, it was probably of this shape.

In Plate XXX., fig. 4, the arms of VOLTERRA are: *Argent, a griffon gules rampant upon a dragon couchant beneath its feet vert, having the head regardant and one wing torn off.*

In *Excerpta Historica*, p. 404, there is printed a mandate of King HENRY III. in 1244, directing "a dragon to be made in fashion of a standard, of red silk sparkling all over with gold, the tongue of which should be made to resemble burning fire, and appear to be continually moving, and the eyes of sapphires or other suitable stones, and to place it in the Church of St. Peter, Westminster, against the King's coming."

The Dragon is not a frequent charge in British armory, but is more often met with as a supporter, or as a crest.

The arms of the City of LONDON are, I believe without any authority, supported by *two dragons rampant argent, the inside of their wings charged with a cross gules*. The Red dragon is the badge of the Principality of WALES, derived from CADWALLADER, the pendragon, from whom the house of TUDOR claimed descent. A dragon passant is the crest on the helm, and on the horse's head of OWEN GLENDOWN on his great seal as Prince of Wales. On his *secretum* his arms: *Quarterly gules and or, four lions rampant counter-changed*, are supported by a dragon and a lion, and crowned with an open crown. The dragon was used as a Supporter of the Royal Arms by all our Tudor Sovereigns, and also appears on the Standards of HENRY VII. and HENRY VIII. (*Excerpta Historica*, pp. 56, 57.) *Two dragons sable, ducally gorged and*

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chained or, are the supporters of the arms of the Baroness NORTH.

The English family of DAUNEY bears: *Argent, a dragon rampant sable*; and the family of RAYNOR is said to use: *Argent, a dragon volant in bend sable*. Dragons are the supporters of the Royal Arms of PORTUGAL. The supporters of the arms of the city of DUNDEE are dragons, whose tails are nowed beneath the shield.

The Imperial yellow Dragon of China (*gorged with a mural crown and chained sable*), is the sinister supporter of the arms of Viscount GOUGH, and the dexter supporter of HART, baronet, but is in this case of *argent* charged with a *torteau*.

It should be remembered that the DRAGON of Foreign Heraldry corresponds with the WYVERN of British armory, having only two legs, and being usually represented with its tail nowed in a circle. The arms of DRAKE of Devonshire are blazoned, *Argent, a wyvern, its wings displayed, and the tail nowed gules*; but these are obviously *armes parlantes*, and the charge is the *dragon* of foreign armory (Plate XXX., fig. 8). *Gules, a dragon winged argent, inflamed* (i.e. with fire issuing from its mouth) *proper*, was borne by the Barons von DRACHENFELS. A like coat, but with the dragon *or*, belongs to DRAGE of Denmark. *Argent, a dragon sable crowned or, holding in its mouth a flaming brand proper*, is the coat of the Austrian Counts von WURMBRAND. The Genoese house of DRAGHO used, *Azure, a dragon argent*; and the DE DRAGO of Rome, *Argent, a dragon vert*. The BORGHESE family, to which Pope PAUL V. (1605-1621) belonged, used, *Azure, a dragon or* (often with a chief of the Empire). In the Low Countries the Barons de DRAECK carry: *Azure, a dragon or* (Plate XXX., fig. 5); this is also the coat of DE DRAGON DE RAMILLIES in Artois. The Florentine

DRAGOMANNI have, *Or, a dragon gules. Two wyverns gules* are the supporters of the arms of the Duke of MARLBOROUGH. The arms of CHITIGNANO (Plate XXX., fig. 6) are; *Or, two dragons combatant vert, armed and langued gules.*

The Dalmatian GAZZARI bear: *Argent, two dragons affrontés their tails nowed in saltire rampant against a covered cup or, surmounted by a fleur-de-lis of the same.* The dragons in the arms of the Italian families of POZZO (Princes DELLA CISTERNA, etc.) correspond to our wyverns:—*Or, a well gules accosted by two dragons affrontés vert, their tails nowed in saltire beneath the well.*

A dragon with a human face is known in French blazon as a *dragon monstreux*. The family of ANCEZUNE, Ducs de CADEROUSSE, bear: *Gules, two such dragons affrontés or* (each holds with one claw its beard of snakes, and the tails and each claw of the feet are also serpentine).

Sometimes only a portion of the dragon is represented. The BONCOMPAGNI, Princes of PIOMBINO, Dukes of SORA, etc., bear: *Gules, a dragon naissant or* (issuant from the base); to this family belonged Pope GREGORY XII. (1572-1585).

Two wyverns inflamed proper, are the supporters of the arms of the Earls of EGLINTON.

THE COCKATRICE only appears to differ from the Wyvern in possessing a cock's head and wattles, with a barbed tongue. It occurs in the coat of DANCYE, *Argent, a cockatrice sable, beaked, wattled, and membered gules* (Plate XXX., fig. 9). This creature was, I believe, identical with the BASILISK; it was assumed to possess the same deadly powers which PLINY attributed to that monster, of killing by a glance (*cf.* SHAKESPEARE, RICHARD III., Act I., scene 2), and to have been produced in a very remarkable way, viz., from an egg laid by a patriarchal cock and hatched by a toad! "Le

basilic a par devant la forme d'un coq, par derrière celle d'un serpent;—'habet caudam ut coluber, residuum vero corporis ut gallus,' selon le texte de Vincent de Beauvais. C'est ainsi qu'il était représenté sur un église des environs de Lyon." The cut given by DE CAUMONT in illustration of this passage, from the Lombardic sculpture at Lyon, has the name BASILICUS engraved above the creature (*Abécédaire d'Archéologie*, iii., 183, 184. See also the "Account of the Basilisk" in J. ROMILLY ALLEN, *Christian Symbolism*, p. 390; and *Notes and Queries*, 2nd Series, xii., 57, 464). *Or, a basilisk vert*, is the coat of the Spanish family of BAS: with the charge *sable* it is that of TRAPPEQUIERS in Flanders. *A cockatrice or, winged azure*, is one of the Supporters used by the Earls DELAWARR. RIED, in Bavaria, bears: *Or, a cockatrice, its tail nowed in saltire sable*.

THE SALAMANDER,—the well-known device of FRANCIS I. of France, which occurs with such frequency in the chateaux of Fontainebleau, Blois, Chambord, etc.—in shape like a wingless dragon, surrounded by, and breathing forth flames, is the charge of the Italian family of CENNINO: *Azure, a salamander or, in flames proper*. Tinctured *vert*, and in flames, it is the crest of DOUGLAS, Earl of ANGUS. On the Garter Plate of JAMES, Earl of DOUGLAS, it is depicted as simply breathing out flames. The "lizards" which form the crest of the Ironmongers' Company were probably intended for salamanders on the old seal of the Company in 1483, but are blazoned as lizards in later exemplifications.

THE AMPHIPTÈRE is simply a winged serpent. *Azure, an amphiptère or, rising between two mountains argent*, are the arms of CAMOENS the Portuguese poet. *Azure, a bendlet purpure* (probably originally *argent* but discoloured) *between two amphiptères or*, was borne by

POTIER of France. These were used as supporters by the POTIERS, Ducs de TRESMES, and DE GEVRES, who, however, used quite different arms: *Azure, three dexter hands or, over all a canton chequy argent and azure.*

THE CHIMÆRA is a monster of rare occurrence abroad, and does not occur in our own Heraldic menagerie. It is depicted as possessing the head and breast of a woman, the forepaws of a lion, the body of a goat, the hind legs of a griffin, and the tail of a serpent. A simpler prescription for its composition consists of the fore parts of a lion, the body of a goat, and the tail of a dragon. The Chimæra on the mosaic pavement at Aosta is thus represented. (See DIDRON, *Annales Archéologiques*, xvii., p. 389.) The family of FADA of Verona have their own peculiar recipe: *Gules, a winged chimæra argent, the head and breasts carnation (or proper) the feet those of an eagle.*

THE SPHYNX resembles the preceding in having the head and breasts of a woman; as usually drawn the rest of the body is that of a lion, though according to some writers, it should possess the paws of a lion, the body of a dog, and the tail of a dragon. (See Lord Chancellor BACON'S book on *The Wisdom of the Ancients*, in which there is an exposition of the meaning of the sphynx which is as curious as the creature itself.) It occasionally appears in Foreign Heraldry as a convenient hieroglyphic to commemorate some service in Egypt, and is the crest of the British families of ASGILL, Baronets LAMBERT, GOATLEY, etc., and is found in the arms of Sir JOHN MOORE, the hero of Coruña. The SVALETTES of Paris use: *Azure, a sphynx, and in chief an estoile or.* The Austrian Counts PROKESCH D'OSTEN carry: *Azure, a sphynx couché on a pedestal or, on a chief indented argent a cross of Jerusalem gules;* and have sphynxes as supporters. The arms of the families of VRANX D'AMELIN; HOLBERG; OSTER-

BECH, etc., have the same supporters. The old family of FRIES in Austria, has its arms charged with a creature which can differ but little from a sphynx: *Per fess sable and or, a lion rampant counter-changed, the head being that of a girl.* FRISS in Carniola bears: *Or, a chimæra sable, the head and breasts proper.* Sable, three *lampagoes, or man-tigers, in pale argent*, is the coat of RADFORD of Devon. The crest of Don LOUIS RAYMOND D'ARRAGON DE CORDOVA, Duke of SEGORBE, etc., Knight of the Golden Fleece, was, on a crest coronet, a lion sejant purpure, having the head of a woman proper, ducally crowned. (MAURICE, *Toison d'Or*, No. 423.)

THE HARPY is somewhat more frequently found in armory. It has a woman's head and the body of an eagle. In British Heraldry it is, I think, used only as a crest (*e.g.* by TRIMNELL, ASHLEY, etc.) and as the supporters of the arms of the extinct Lords HOO. (*See the Cat. of Seals in Brit. Mus.*, vol. iii., No. 10,802.) On the Continent there are several examples of it in arms. Probably the most important is the coat borne by the extinct RIETBERGS, Princes of OST-FRIESLAND: *Sable, a harpy crowned, and with wings displayed all proper; between four stars, two in chief as many in base, or.* The family of RITTBERG in Ost-Frisia, probably connected with the preceding, bear: *Or, a harpy proper crowned of the field.* The Harpy of the Danish REIGSDORPS (or RIGSTRUPS), has a human body and arms, as well as the ordinary female head. The body is habited *gules*, and the head is crowned *or*; but the rest of the charge has the usual *sable* feathers. The extinct family of KNOB in Denmark used: *Azure, a harpy proper habited or, the arms akimbo.* The City of NÜRNBERG bears: *Azure, a harpy displayed armed, crined, and crowned or.* (*See also under SIREN*, p. 316.)

Another classical monster is the HYDRA, a dragon

with seven heads. *D'Argent, à un hydre de sinople*, is borne by GARRAULT of France. The Marquises de BELSUNCE, in Navarre, use the same coat, but one of the creature's heads is nearly severed and jets forth blood. The Comtes de JOYEUSE used: *Azure, three pallets or, on a chief cousu gules three hydres of the second*. The ZUÑIGAS, Dukes of VEJAR in Spain, used a Hydra as their crest upon an open crown.

THE UNICORN.—Of fabulous creatures none is more famous than the Unicorn, mentioned by Greek and Roman authors as a native of India. It is represented as a horse furnished with a single long and twisted horn, and having a goat's beard, and cloven hoofs. The supporter of the Royal Arms of SCOTLAND for about a century antecedent to the union of the crowns, became at that time one of the supporters of the arms of the United Kingdom, and in that function is familiar to all. An early example of its use as a supporter by the Royal House of Scotland is afforded by the seal of JAMES STUART (second son of King JAMES III.). Duke of ROSS, and Archbishop of ST. ANDREWS, 1497-1503. Here the Unicorns which support a shield of the Royal Arms of SCOTLAND are not chained or collared. (LAING, *Scottish Seals*, ii., p. 169.) The Unicorns were similarly employed by ALEXANDER STUART (a natural son of JAMES III.), who also was Archbishop of ST. ANDREWS in 1509, and was slain at Flodden in 1513. Its use as a charge in British Heraldry is comparatively modern. *Sable, a unicorn passant argent*, is the coat of STEAD. In Scotland the coat of the PRESTONS of that Ilk, afterwards of Craigmillar, *Argent, three unicorn's heads coupé sable, armed or* (Plate XXX., fig. 10), is at least as old as the fifteenth century. *Gules, a fess vair between three unicorns passant argent* (or or), is borne on both sides of the border by several families of WILKINSON.

The Unicorn is somewhat frequently used by British Peers as a supporter. *A unicorn argent, armed, maned, and unguled* (hoofed) *or, gorged with a collar compony argent and gules, on each piece of the first a rose of the second* is the dexter supporter of the arms of the Duke of RICHMOND. A like creature, but gorged with a collar *per pale azure and or* and chained of the last, is the dexter supporter used by the Duke of SOMERSET. Two unicorns *argent* support the arms of the Duke of RUTLAND. The *argent* supporters used by the Earls of STAMFORD are spotted *ermine*. The Barons of KINGSALE use two unicorns *azure* each maned, armed, gorged with the coronet of an English prince, and chained *or*. There is no more real incongruity in a blue unicorn than there is in a red lion; but the unicorn is so generally used of a white colour that this example seems somewhat exceptional. It is not, however, quite unique; Unicorns are frequently found as supporters in foreign armory, and those used by the Livonian Barons de BRUININGK are green with golden horns. (KLINGSPOR, *Baltisches Wappenbuch*, plate xix.) A unicorn was one of the supporters of COLBERT, Minister of Finance to LOUIS XIV. (LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planches 128, and 5). Other branches of the family used two unicorns. BAYARD'S supporters were unicorns. As a charge the unicorn occurs on the armory of Germany with considerable frequency. *Azure, a unicorn salient argent* is borne by the Silesian Barons von PARCIIWITZ, and the Bavarian Barons von WALDENFELS. *Argent, three unicorns -sable*, is borne by CLAIRAUNAY of France.

A SEA UNICORN, that is a unicorn whose body ends in a fish's tail, is borne by the Prussian DIE NIEMPTSCHER: *Per fess argent and gules, a sea unicorn counter-changed* (SIEBMACHER, *Wappenbuch*, i., 69).

THE PHENIX is represented as an eagle displayed

issuing from flames. The modern coat of the family of SAMUELSON, created baronet in 1884, is: *Sable, three piles wavy, two issuing from the chief, the third from the base, argent, on each a phoenix in flames proper.* The Phoenix issuing from a ducal coronet is the well-known crest of the SEYMOURS, Dukes of SOMERSET. It was one of the very numerous devices of Queen MARY STUART, and also of her rival Queen ELIZABETH.

THE PEGASUS, the winged horse of APOLLO, is a charge somewhat analogous to the unicorn. It is best remembered as appearing in the coat granted to MICHAEL DRAYTON, the poet: *Azure, gutty d'argent a Pegasus of the second. D'Azur, à un Pégase d'argent, ailé d'or,* are the arms of POLLIA in Bresse. The Bavarian family of HABERSTOCK, now extinct, bore: *Gules, on a mount in base argent, a Pegasus statant of the last.* There is a canting allusion to the name in the arms borne by the Prussian HOCHREUTERS: *Argent, a Pegasus saliant sable. Sable, a Pegasus saliant argent between seven flames or,* are the original arms of SEEBACH. Two Pegasi are the supporters of the arms of the Viscounts MOLESWORTH, the dexter is *Argent, winged or*; the sinister *Gules, semé of crosses crosslet or.* A Pegasus *argent* is the sinister supporter of the arms of Lord MOUNT-TEMPLE. Two winged stags were the supporters of JAMES ELPHINSTONE, Lord COUPER, in 1620 (LAING ii., p. 58). (See also the French Royal Supporters, Vol. II. *infra*).

THE CENTAUR, a monster, half man, half horse, is but seldom met with in Heraldry. *Gules, a female centaur passant without arms argent, the hair plaited en queue,* is the singular coat of the KRAUTERS of Nürnberg. The DE BROUILLI, Marquises de PIENNE, used as supporters *two centaurs gules, holding clubs or.* As represented in LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planche 57, these have no fore legs but this is, I conjecture, an

error of the artist. (It must, however, be noted that this is the earliest type of the centaur, as is evident from the *bassi relievi* at Olympia.) In the metopes of the frieze of the Parthenon, of which there are many in the British Museum, and which are sculptured with representations of the conflict between the Centaurs and the Lapithæ ;— in the sculptures preserved in the Capitoline Museum at Rome ; and in the celebrated Borghese centaur of the Louvre in Paris, all four legs are those of a horse, but in some early Grecian vases the fore legs of the centaur are those of a man. When represented discharging an arrow from the bow the technical term employed is *centaur-sagittaire*. A centaur-sagittary shooting backwards, is the sinister supporter of the arms of Baron HOOD of Avalon. A centaur *per fess or and argent* is the crest of the LAMBARTS, Earls of CAVAN. *Vert, a centaur-sagittaire or*, is borne by the Counts REILLE ; and *Per fess or and azure, a centaur-sagittary counter-changed*, is the coat of the Roman SATURNINI. Such a figure is sculptured on a column in the Romanesque cloister of ST. AUBIN at Angers. (DE CAUMONT, *Abécédaire d'Archéologie*, iii., 185 ; cf. DANTE, *Divina Commedia ; Inferno*, xii., 56, 60.)

THE SEA-HORSE.—The sea-horse is found in the Scottish coat of ECKFOORD ; *Argent, a sea-horse rampant proper issuant from the sea vert. Per chevron gules and or, three sea-horses crowned, counter-changed*, is borne by ESTON of Eston in Devon ; and *Azure, a chevron between three sea-horses or (or argent)*, is the coat of the TUCKERS (Plate XXX., fig. 11).

THE SEA-STAG was borne by the family of LINDENBERG in Prussia, now extinct : *Argent, a sea-stag gules. Gules, a sea-stag or, its tail curved to the dexter*, is the coat of the Silesian POGORSKI (correct MOULE, *Heraldry of Fish*, p. 209).

THE SEA-HARE is the charge of the arms of

GUNDRIPHEN in Suabia : *Gules, a sea-hare per fess or and azure* (SIEBMACHER, *Wappenbuch*, i., 89).

THE COCK-FISH is a still more curious compound ; it is used as the charge in the arms of the Bavarian family of GEYSS : *Or, a cock sable, beaked of the first, crested and armed gules, its body ending in that of a fish curved upwards proper*.

THE SEA-LION.—This creation occurs in the "Mediæval Bestiaries," under the name of the "*Serra*," it is there usually described as winged. Without wings it appears in the arms granted to Sir ROBERT HARLAND, Baronet : *Or, on a bend wavy between two sea-lions sable three buck's heads caboshed argent*. The crest is a sea-lion holding an anchor in pale. The sea-lion is also the crest of the Earls of THANET, and of HOWTH ; of azure and supporting a tower in flames it is that of the DUCK-WORTHS, Baronets. Two sea-lions *argent, gutties de larmes*, were the supporters granted to Admiral BOSCAWEN, and his descendants, Viscounts FALMOUTH. A sea-lion and a mermaid are the supporters of the arms of the ST. LAWRENCES, Earls of HOWTH : *Gules, two swords in saltire proper between four roses argent, barbed vert*.

THE SEA-DOG is a supporter of the arms of the Lords MOWBRAY and STOURTON. Mr MOULE, *Heraldry of Fish*, p. 149, says :—"The sea dog of heraldry is no other than the male or dog-otter, being a four-footed animal, but is drawn, according to heraldic fancy, with a broad fin continued down the back from the head to the tail ; the feet webbed, and its whole body, legs, and tail covered with scales." The otter, however, of whose use in armory *The Heraldry of Fish* contains a sufficient number of instances both as a charge and as a supporter, is usually drawn *proper*, and is thus very unlike the heraldic sea-dog.

THE MERMAID, or SYREN (*Sirène*), is represented with

the head, body, and arms of a beautiful girl, but with the tail of a fish.

"Desinat in piscem mulier formosa superne."

HORACE, *de Arte Poetica*, l. 4.

Such were, perhaps, the syrens of Cape Pelorus who failed to lure to destruction ULYSSES and his companions; HOMER, *Odyssey*, xii., 39, 166; but OVID (*Metamorphoses*, v., 552) represents them in their earlier form of half-women, half-birds. On a Greek vase in the British Museum, painted with the story of Odysseus, the Syrens are clearly harpies. See ARIOSTO, *Orlando Furioso* c. xxxiii. (On the Syren, see the chapter on the "Mediæval Bestiaries" in *Christian Symbolism in Great Britain and Ireland*, by J. ROMILLY ALLEN, 1887, being the "Rhind Lectures on Archæology for 1885.")

In British and French armory the mermaid usually carries in her hands a comb and a mirror. *Gules, a mermaid argent crined or, holding a mirror and comb of the third*, is the coat of PRESTWICH, formerly Baronets (Plate XXX., fig. 12). *Argent, a mermaid gules (or proper)* is borne by two families of ELLIS. The seal of Sir WILLIAM BRUWERE, or BRUERE (temp. RICHARD I.), is one of the earliest instances of the use of this bearing in British armory; in it the right hand rests on the hip; the left touches the head, possibly has the traditional comb. (MOULE, *Heraldry of Fish*, p. 214.) *Vert, three mermaids two and one proper, each with comb and mirror or*, is the coat of WOLLSTONECROFT. *Gules, three winged syrens argent*, is borne by BASFORD (see p. 319).

Few of the monsters of Heraldry have so ancient a pedigree as the mermaid. Mr MOULE says (*Heraldry of Fish*, p. 211): "The relation of a being, half-fish and half-human, is of the earliest antiquity." It was thus that the Phœnician goddess Dirceto and the Philistine

idol Dagon were represented. In Babylonia a similar idol was worshipped. (See LAYARD'S *Nineveh*, p. 168. Khorsabad sculptures. At Kouyunjik also were colossal bas-reliefs of a similar character; and see ELLIS, *Antiquities of Heraldry*, pp. 95, 96.) The mermaid is depicted on the ancient Greek Vases; and occurs frequently in Norman and Lombardic Church Architecture. In it the syren is usually represented holding in each hand the long tresses of her luxuriant hair, sometimes she bears a comb; at others a fish. (See the Sculptures of the crypt of the church at Parize-le-Châtel, figured by DE CAUMONT, *Abécédaire d'Archéologie*, tome iii., p. 189.) A mermaid was the crest of the WARNSTEDTS of Sweden. CHRISTOPHER WARNSTEDT was page of JOHN III., and governor of Upland. He married LUCRETIA, natural daughter of Duke MAGNUS, and their descendants assumed the present crest: *A girl habited per pale sable and argent, crined or.* The mermaid, or syren, is frequently used in Britain and in France as a crest, and as a supporter to the shield. The Viscounts BOYNE thus employ two mermaids each holding a mirror proper. The shield of the Viscounts HOOD is supported by a merman and a mermaid; the former holds a trident, the latter a mirror, all proper. (The supporters of the Earl of HOWTH have already been mentioned, p. 315.) The dexter supporter used by the Earl of SANDWICH is a merman (or triton) holding a trident, and crowned with an eastern crown. The SCOTTS of Harden had mermaid supporters (see STODART, *Scottish Arms*, ii., 383); and one is still used in this capacity by Lord POLWARTH; as the dexter supporter it was employed by Sir WALTER SCOTT ("the Wizard of the North"). A triton and a mermaid were the supporters of the CAMPBELLS of Ardkinlas. Mermaids are the supporters of the arms of PIERRE, Duc de BOURBON, in 1352 (DEMAY). They were early the supporters and badge of the great family

of the BERKELEYS (*see my Heraldry of Bristol Cathedral; and the Cat. of Seals in the Brit. Mus. vol. ii., pp. 497-8*). They were also used by this family as a livery collar.

The seal of natural history may not improbably be the real progenitor of the mythical mermaid.

Often in ancient sculpture, as still frequently in German armory, the mermaid is represented with a double tail; a tail, replacing each leg, held up in either hand; and this I believe to be the more correct mode of delineation, though it is not, I think, known to British armory, except as a crest of WALLOP.

Such a mermaid appears in the arms of the Bavarian family of BAIBEL (*Gules, a mermaid with two tails which she holds in her hands, all proper*). The Bavarian BENDERS use: *Azure, a mermaid proper, holding her two tails sable*; and the Augsburg family of FEND carry: *Gules, a syren proper, habited and holding in her hands her two tails or*. Such a syren (*proper*) is the crest of the great Roman house of COLONNA. The DIE RIETER of Nürnberg bear: *Per fess, sable and or, a mermaid holding her tails proper, vested gules and crowned or*. The BERBERICH of Würzburg, have as arms: *Gules, a syren with two tails, crowned and holding in each hand a fish all proper. Or, a syren proper, crowned with an antique crown or, holding her two tails vert in her hands*, is the coat of the Counts DA SCHIO.

The supporters of the great Neapolitan house of DI SANGRO (who bore *Or, three bends azure*), are two mermaids with double tails. This house had many ducal and princely titles:—CASTELFRANCO, SAN SEVERO, TORRE-MAGGIORE, etc.

The French THOLOSANI bear: *Azure, a siren, with two tails, and upraised hands, proper*. The supporters are two mermaids with double tails, each holding a banner of the arms. The crest is a demi-mermaid, holding in each hand a banner *argent*. The SERENELLI of Verona use: *Azure, a*

mermaid proper, habited gules, holding her two tails argent. The Dutch Barons MEERMAN bear: *Sable, a merman in armour, holding a sabre and a circular buckler argent.*

In France the family of DU BEC, Marquises de VARDES, etc., had their arms (*Fusilly argent and gules*) supported by two mermaids. The like supporters of ST. GEORGES, Marquises de VERAC, hold mirrors. (In LA POINTE, *Les Chevaliers du St. Esprit*, planches 40, 149, the mermaids in both instances are drawn so as to indicate a division of the tail into two.) The latter family also used as a crest a syren in a tub, holding a mirror. This is the famous MELUSINE, used as crest and supporters by the house of LUSIGNAN, in memory of ISABEL, the betrothed of HUGH DE LUSIGNAN, Comte de la MARCHE, who was Queen of JOHN, King of England, and afterwards wife of HUGH DE LUSIGNAN. The same supporters (without mirrors) and crest, were used by DE CASTILLE, Marquis de CHENOISE; these, and the supporters of the GIBELLINI, also have bat-wings. Mermaids support the arms of NAPLES, and of the Royal Burgh of MONTROSE.

DEVILS.—As some of the monsters described in this chapter were taken to be the hieroglyphics of the Evil One, we may not unfitly add here a few examples in which his personality is represented without the interposition of any veil. The German family of TEUFEL naturally bear: *Or, a devil gules.* The TROLLES of Denmark, with equal propriety, carry the same personage in a less mischievous form: *Or, a devil in profile decapitated gules, his right hand raised, his left clutching his tail; his head full-faced resting against his breast.* The HÖEGKS, Barons of HOEGHOLM, use the same but omit the head. The KÜGLERS of Württemberg bear: *Or, a devil standing on a ball, and holding another in each hand, all sable.* The demon of the SISSINKS of Groningen is a personage of more elaborate construction:

Or, a horned devil having six paws, the body terminating in the tail of a fish, all gules.

The classical FAUN, half-man, half-goat, out of which the modern conception of the form of the devil appears to have been developed, appears as a supporter of the arms of SWEERTS, YSEMBART, and other Low-Country families. The Bavarian Counts van FROHBERG have their arms supported by creatures which partake of the nature of a faun :—savages whose legs adjacent to the shield are replaced by those of a deer, or goat (TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster band, Taf. 39).

In the armory of Germany the grotesque element has very much more play than in our own; and an account of its curiosities would contain many examples of monstrous beings as wonderful as those which have been described above; but as for the most part they occur in single instances only, I have not thought it needful to swell this chapter by descriptions of them. I conclude with one more classical example. The family of MEDICO DAL SALE in Verona bear: *Or, a Cerberus sable, collared gules, sejant on a terrace vert.*

CHAPTER XII.

INANIMATE CHARGES.—I. ASTRONOMICAL.

ASTRONOMICAL charges consist for the most part of conventional representations of the heavenly bodies, and also of certain representations of what used to be called "the elements," some of which impart a semi-pictorial character to heraldic shields.

THE SUN, surrounded by rays, is described in British armory as being *in his splendour*. In all but the earliest heraldry it is depicted as a globe of gold with the lineaments of a human face, surrounded by rays, alternately waved and straight. French armorists tell us that when the sun is depicted of any other tincture than *or*, or *argent*, it is only the *ombre du soleil*, or the sun in eclipse. Nevertheless in the earliest English example, the coat of JEAN DE LA HAYE, in the *Roll of Arms* known as ST. GEORGE'S ROLL, the blazon is: *Argent, the sun in his splendour gules*, and the human lineaments are not expressed. *Azure, the sun in splendour or*, is borne as a coat of Augmentation for the Marquisate of LOTHIAN, being quartered with: *Gules, on a chevron argent, three mullets of the field* for KER, Lords of JEDBURGH. It is used as *armes parlantes* by the French family of SOLAGES, and by ZON (or VAN SON) in the Netherlands. It is similarly borne by the Counts de SONNBERG in Austria, and the families of SONNEBERG (who however sometimes difference by making the sun *argent*, or bearing it of *gules* in a silver field). In the coat of the Counts von SONNEBERG (Plate XXXI., fig. 1.) the sun is clear of

the mountain, the blazon being: *Azure, the sun or, in base a mount of the same*; and the Swiss family of the name bear: *Argent, a sun gules, in base a mount of three coupeaux vert. Azure, the sun rising from behind a hill or*, is the coat of the Scottish family of HILL. The Spanish family of BILQUES DE ORCION substitute the quartered arms of CASTILE and LEON for the human face; and some English families of DYSON bear *the sun half eclipsed, i.e. per pale sable and or*. There are other coats in which two, or three, suns appear. *D'Azur, à trois soleils d'or*, is the canting coat of the Breton TRÉSÉOLS, and of VAN SON in Holland. *Sable, two demi-suns accosted, or*, are the curious arms of HAEHNEL of Bavaria.

THE MOON is usually represented by a crescent (*croissant*), one of the prevalent figures in Heraldry, and one which, perhaps with more reason than in other cases, is associated with crusading times. It is said that the crescent was adopted by the Turks from its having been employed as the emblem of Byzantium from classical times, in commemoration of the failure of an attack made upon the city by PHILIP of Macedon, which was frustrated by the sudden appearance of a crescent moon from behind some dark clouds. Really it appears that the crescent was in use as a badge by the Seljukian Turks at a date anterior to their conquest of Byzantium. But SCHLIEMANN says: "Hera, under her old name Jö, had a celebrated temple on the site of Byzantium, which city was said to have been founded by her daughter KERÖESSA, i.e., 'the horned.' The crescent, which was in all antiquity and throughout the Middle Ages, the symbol of Byzantium, is a direct inheritance from Byzantium's mythical foundress KERÖESSA, the daughter of the moon-goddess Jö (Hera); for it is certain that the Turks did not bring it with them from Asia, but found it already an emblem of Byzantium." *Mycenæ*, p. 21. Its ordinary position in armory is *montant*, or with both horns



1. Sun.
(*Sonnenberg.*)



2. Crescents.
(*Edmonston.*)



3. Increscent, Decrescent, etc.
(*Puchberg.*)



4. Rainbow.
(*Hacke.*)



5. Stars.
(*Murray.*)



6. Comet.
(*Pecci.*)



7. Mullets.
(*Wollaston.*)



8. Estole.
(*Goethe.*)



9. Hill.
(*Hinsberg.*)



10. Burning Mount.
(*M'Leod.*)



11. River.
(*Lauterbach.*)



12. Clouds irradiated.
(*Leeson.*)

upward, a position which is only expressed in French armory when a crescent thus depicted is found in conjunction with others not so situated. *Azure, a crescent argent*, was borne as an allusive coat by LUCY ; by VERNON, Marquis de BONNEUIL ; and by TOGORES of Spain.

When the horns of the crescent are turned to the dexter side of the shield it is called a *crescent-increscent*, (*croissant-tourné*) ; when to the sinister its appellation is a *crescent-decrescent* (*croissant-contourné*) ; and when reversed *croissant-versé*. We have an example of these three less frequent positions of the crescent in the shield of the Austrian family of PUCHBERG. (Plate XXXI., fig. 3.) *Azure, three crescents, those in chief addorsed, that in base reversed, or.* BANNES, Marquis de PUYGIRON, bears a similar coat, but the crescents are of *argent*, and the single one is in *chief*. The LUNELS of Languedoc, bore : *Azure, a crescent versé argent* ; and the great Arragonese house of LUNA : *Chequy or and sable, on a chief argent, a crescent versé, chequy as the field*. Exceptionally the family of CUBELLS in Catalonia bears : *Azure, the full moon, figured, argent*. When ERIK XIV. of Sweden ennobled KARIN MANSBOTTER, his mistress, and afterwards (unhappily) his queen, he gave her as arms a rising crescent.

The great Italian House of STROZZI bore : *Or, on a fess gules three crescents-increscent argent*. This coat was derived from Fiesole, which was their place of origin, and of which the arms were, *Argent, a crescent-increscent azure, surmounted by a star of eight points in chief gules* (*Armi de Municipij Toscani*, No. lxxix.). It is curious that in Florence (e.g., in the Strozzi Chapel in Sta. Maria Novella) the crescents have their horns directed to the point of the dexter-chief, and not as usual to the dexter-flank. This is an arrangement which I have frequently

observed, both in monumental carvings, and in the painted glass.

In SCOTLAND the coat of the OLIPHANTS (Plate XXXI., fig. 2), is *Gules, three crescents argent; Or, three crescents gules*, that of the EDMONSTONS; and, *within the Royal tressure or*, that of the SETONS. The EDMONSTONS later assumed the Royal tressure, those of Duntreath having originally differed by the addition of an annulet (*see SETON, Scottish Heraldry*). As an indication of royal descent, the EDMONSTONES had as good a right as the SETONS to use the tressure. But *vide ante*, p. 188. (Plate XXXI., fig. 2.)

Gules, three crescents argent, is the coat of the ancient family of VAN WASSENAER in the Netherlands; often quartered with those of the Burg-gravate of LEYDEN: *Azure, a fess or*.

Azure, three crescents interlaced in triangle or, is the coat of GIMBAL, in France: and this bearing was the well-known device of HENRY II. of France, which occurs so frequently at Chenonceaux, Blois, etc., in allusion to his mistress DIANE DE POITIERS.

LUNEL is the term applied in French blazon to a bearing composed of four crescents arranged in cross with their points turned inwards towards the centre of the shield. The great Spanish statesman, the Marquis de POMBAL, bore: *Azure, an estoile of five points in the centre of a lunel or*.

The Princes PICCOLOMINI of Siena bear: *Argent, on a cross azure five crescents or*. To this family belonged Popes PIUS II. and PIUS III.

The combination of the crescent and cross in the shield of CATHCART, *Azure, three crosslets fitchées rising from as many crescents argent*, has a pleasing effect. The coat of MINSHULL combines the crescent and star, *Azure, an estoile issuing from a crescent argent*; these are also the arms of the town of PORTSMOUTH.

Sable, a crescent between two stars in pale argent, is the coat of the East Anglian family of JERMYN, Earls of ST. ALBANS, 1660-1683.

Some confusion exists in the language of blazon between the armorial representation of the stars as heavenly bodies, and a very different object, the mullet (*molette*) or rowel of a spur. Mr PLANCHÉ lays it down as a rule that an estoile or star should always have six points, to distinguish it from a mullet, which has five, and that these points should not be wavy unless the star be said to be *rayonnant*.

In most European countries, however, the *estoile* has five straight rays (a single one uppermost, otherwise it is blazoned in French *renversée*) and the *molette* six. I should be inclined to make the distinction consist solely in the charge being pierced or unpierced; in the one case a *molette*, or spur rowel, is obviously intended; in the other a star. In Plate XXXI., fig. 7, the coat of WOLLASTON: *Argent, three mullets pierced sable*, is given as indicating the distinction referred to above. In the case of stars of more than five points the number should be specified. *Gules, a star of eight* (sometimes of twelve) *points argent*, is the coat of BAUX, Duc d'ANDRÉE, quartered, with LUXEMBURG, by Queen ELIZABETH WIDVILLE, wife of EDWARD IV.; of six points it is used by the Counts von STERNENBERG. *Azure, a star of six points within a bordure argent* was the arms of GOETHE (Plate XXXI., fig. 8). The Princes of WALDECK bear: *Or, an estoile of eight points sable*, (Vol. II., Plate VII., fig. 6). *Per fess gules and argent, three estoiles of six points counter-changed*, is the coat of the Counts of ERPACH, who quarter therewith, *Argent, two bars gules*, for BREUBERG.

The English coat of DE VERE (Plate X., fig. 2) is usually blazoned: *Quarterly, gules and or, in the first quarter a mullet argent*. But the charge in this coat is really a star. A beautifully diapered example of this

shield exists at Hatfield Broad Oak, Essex, of the date 1298. *Gules, three stars or*, is the Scottish coat of SUTHERLAND. The MURRAYs bore: *Azure, three stars argent* (Plate XXXI., fig. 5), and INNES the reverse; and the BAILLIES of Lamington: *Azure, nine stars, 3, 3, 2, 1, argent*. The existence of the thirteenth century MURRAY seals is sufficient evidence that, as in the case of DE VERE, the bearings were stars, not mullets. The rowelled spur was unknown in England before the reign of HENRY VI. (1422). (See DEMMIN, *Weapons of War*, p. 342.) In Germany and France its use was a century earlier.

The Portuguese ROJAS (whence came the Spanish Dukes of LERMA) bear: *Gules, five stars of six points or*.

When minutely drawn or sculptured, the star is not depicted as a plane figure but with each ray raised to a central ridge. This point is much more attended to in French armory than in our own.

Argent, a star of sixteen points gules, was borne by the Duke DE BLACAS in France. An estoile of twelve points appears on the shield of the mounted effigy of Sir JOHN DE LA HAY in 1281. (*Cat. of Seals in Brit. Mus.*, ii., 61-63.)

Azure, the sun and moon in chief, and the seven stars in base or, is the coat said to have been borne by JOHN DE FONTIBUS, Bishop of ELY (1219-1225). (PARKER'S *Glossary of Heraldry* places the stars in orle, and the other charges in pale.) *Azure, semé of estoiles argent*, was the coat of GASSENDI the astronomer.

The PLANETS and even CONSTELLATIONS are occasionally found in modern coats. The astronomer LAPLACE, created a Count by NAPOLEON I., bore: *d'Azur, à deux planètes de Jupiter et de Saturne, avec leur satellites et anneaux placés en ordre naturel, posées en fasce, d'argent; à un fleur à cinq branches d'or en chef*.

The constellation of the *Great Bear* appears as one

of the many charges in the landscape which is called the *arms* of the STOFFELLA of Austria ; and in the coat of ADLERSTJERNA of Finland.

Azure, the stars composing the constellation of the Great Bear arranged in bend argent, is a much better coat from a heraldic point of view, and is borne by BAR of Hanover. In the Ridderhus at Stockholm I noticed the escutcheon (No. 2340) of OSCAR DICKSON of Gothenberg, introduced there September 14, 1880. It is ; *Or, on a bend azure, between in chief a heart gules winged sable, and in base a rose of the third, barbed and seeded vert, so much of the constellation of the Great Bear as is known as "the Plough," or "Charles' Wain," of the field.* The crest is : Out of a crest-coronet or, a heart winged as in the arms. Motto, *Coelum Versus*. But on the elevation of this gentleman to the rank of Baron, in 1886, a new grant of arms was made as follows :—*Quarterly, 1 and 4 : Or, a rose gules, barbed and seeded proper ;—2 and 3 : Or, on a bend azure the constellation as above. On an escutcheon en surtout :—Or, a heart gules, winged sable.* The shield is surmounted by a baron's coronet, between two helms crowned with baronial coronets, and crested respectively with the winged heart, and a laurel wreath proper.

In Swedish armory occasional use is made of the astronomical planetary signs ; and the symbol ♃ for MARS appears in several coats granted to distinguished military officers. In British Heraldry the azure chief in the unheraldic coat granted to Sir JOHN HERSCHEL, the astronomer, is charged with the planetary symbol of Uranus ♅ irradiated *Or*. The rest of the *argent* shield bears, a pictorial representation of the "forty-feet reflecting telescope," with all its apparatus of ladders, elevators, and observer's house,—a sad specimen of the degraded state of heraldic taste at the period of the grant.

A COMET, or blazing-star, occurs in several foreign,

and in one or two British coats. *Azure, a comet in the dexter chief, its rays in bend or*, is borne by CARTWRIGHT in Scotland ; and by the Roman MELIORATI. The same coat, but with the charge in pale, is borne by one of the Spanish families of DIAZ ; and identical with the last, but with the field *gules*, are the arms of the Sicilian ROSSI, Princes of CERAMI. The Norman family of PIGACHE DE LAMBERVILLE bear : *Argent, three comets gules*.

The arms of the present Pope, LEO XIII., of the Counts PECCI, are : *Azure, on a mount in base a pine tree proper, in (sinister) chief a comet its tail in bend sinister, and in base two fleurs-de-lis or, over all a fess argent*. (The Comet is now placed in the *dexter* chief.) (Plate XXXI., fig. 6.)

The Roman Dukes of TORLONIA bear : *Quarterly, 1 and 4 :—Gules, on a bend argent three roses or ; 2 and 3. Azure, a comet in bend-sinister argent, the head in chief*.

RAINBOWS are found in a good many foreign coats ; they are conventionally represented as of four bands, *or, gules, vert, and argent* ; unless their tinctures are specified, as in the coat of the Barons HACKE, who bear : *Argent, two rainbows addorsed, moving from the flanks each of three bands, gules, or, and the external one azure* (Plate XXXI., fig. 4). Occasionally the rainbow is borne *proper* as by the Barons PFUEL or PFUHL : *Azure, three rainbows in pale proper*.

CLOUDS AND LIGHTNING are also heraldically represented. The family of LEESON, Earls of MILTOWN in Ireland, bear : *Gules, a chief argent in the base thereof a cloud proper, and issuant therefrom rays of light paleways or*. (Plate XXXI., fig. 12.)

A more conventional coat is that of DONNERSPERG : *Sable, three thunderbolts or issuing from a chief nebuly argent ; in base a mount of three coupeaux of the second*. This conventional THUNDERBOLT, of arrow-headed

rays conjoined with wings, was the canting coat of the Danish family of BLIX: the field *azure*, the thunderbolt *argent*. Two thunderbolts appear in the elaborate shield of the family of the Russian Marshal SUWAROFF, Prince ITALISKY. A thunderbolt is the crest of the CARNEGIES, Earls of SOUTHESK.

The family of CLAPS in Flanders have a landscape in a thunderstorm! The Italian TEMPESTA bear a storm represented more conventionally: *Gules, eleven hailstones argent* (3, 2, 3, 2, 1).

Azure, three water bubbles proper, is the coat of AIRE.

The conventional representation of the north wind, the head of BOREAS, is borne as *armes parlantes* in the escutcheon of the BORIAS of Spain; and also appears in that of the BRASCHI, Dukes of NEMI. Pope PIUS VI. (1775-1800) was of this family. The arms are: *Gules, a garden lily slipped proper, in dexter chief the conventional symbol of the wind blowing on and bending down the lily; on a chief argent three estoiles or*.

From the heavens above we descend to the earth beneath. Examples already given have shown how the earth is represented: (a) by a *champagne*, a piece in base cut off by a straight horizontal line, corresponding to a chief, and often counted as an Ordinary by French Heralds (p. 131): (b) by a *terrace*, which is a *champagne* represented more naturally with a less regular outline and usually green in colour; (c) by a *mount* (as in Plate XXXII., fig. 4); this is simply a piece of a roughly semicircular shape in the point of the shield, but is usually blazoned conventionally with three or more *coupeaux* (in French it is called a *tertre*) one above two, as in Plate XXXI., figs. 1 and 9. A considerable number of German and Swiss coats bear the *mount-in-base* after this fashion. The Dutch family of SNEEUW bear: *Azure, three snowy mountains issuing from the base argent*.

The conventional representation of WATER is by a base or *champagne*, *barry-wavy argent and azure*, as in the well-known coats of the cities of OXFORD, BRISTOL, etc., is frequent in Spanish armory, *e.g.*, in the arms of COLUMBUS. But later the sea is represented rather as in nature, at times still, at times *un mer agité*, and a semi-pictorial character is given to the bearings employed. Thus MARINO and MARPI, in Spain, both bear: *Or, a sea azure in point, agité argent*.

In the earliest times of heraldry, the charges depicted on the shield were separate and independent, and were more or less conventional, even when the objects, such as birds or beasts, might have been represented naturally. The best and most artistic heraldry retains this conventional character to the present day.

A less severe style seems to have been introduced upon the Continent at an earlier date than among ourselves. But while our own armory was severe in character that of some of the states of the Continent aimed not unfrequently at more pictorial effect. For instance, as I have shown in greater detail elsewhere, many Spanish coats effloresced into the landscape style. Castles rise out of the waves, or are placed upon a mount; armed men appear upon their battlements, and beasts of prey ramp against their sides or issue from their doors. In the coats granted to COLUMBUS and CORTEZ, towns with spires and belfries, (p. 379) and seas strown with palm-clad isles, replace the conventional and more artistic charges which had amply sufficed for earlier times. A tree upon a mount in base occurs with great frequency, birds perch upon it, beasts of prey ramp against its trunk (*v. p.* 335), or are represented passant in front of or behind it. The arms of the city of MADRID are: *Argent, on a mount in base a tree with a bear rampant against its trunk proper, the whole within a bordure azure, charged*

with seven stars or. In Italy and Germany the same tendency is not so pronounced, at least in mediæval coats, for later the degraded and debased style which characterised English Heraldry in the seventeenth and eighteenth centuries finds too many counterparts in the Heraldry of Germany of the same period.

It will be sufficient to cite here one or two instances in which the tendency to depart from earlier simplicity becomes manifest. Plate XXXI., fig. 11 is the coat of LAUTERBACH: *Gules, a river flowing in bend sinister*; here the river, represented with the outline of a bend sinister wavy, has lost something of its conventionality. Its surface is slightly flecked, sometimes even fishes disport themselves therein. The PESCATORI of Bologna bear: *Water, in which are two fish naiant in pale all proper.* Or, *a river in fess wavy proper*, is borne by VAN BÜREN of Saxony. Some of the worst specimens of landscape coats are to be found in the arms assumed in modern times for the Colonial Sees. One of them actually contains a pictorial representation of the Falls of Niagara! The arms of the ARIGONIO family of Rome are represented as, *Argent, a lion passant along the tops of three columns gules, on a chief azure, an eagle displayed or.* (Plate XXXV, fig. 8.) The Silesian coat of BUSCH (Plate XXXII., fig. 5) shows the commencement of the landscape style. *Azure, a lion passant or, issuant from, and half concealed by a forest proper.*

THE MOUNT IN BASE, which nearly corresponds to the French *terrasse* is not unknown in Scottish Heraldry. The coat of WATSON of Saughton (Plate XXXII., fig. 4) is: *Argent, an oak tree growing out of a mount in base proper, surmounted by a fess azure.*

HEDGES, etc. *Argent, an ozier hedge in fess vert* (Plate XXXII., fig. 11) is the coat of YARE, and also of LA HAYE MALAGUET in France. ZAUNE of Lübeck has the same bearings but the field is *azure*, and the charges *or*.

A *barrière de prairie* is the charge in the arms of VECQUEMANS, *Sable, on a field or, or ; Or, on a field vert.*

The conversion of the devices which appeared on the Burgh Seals into armorial coats assisted the spread of a less pure style of heraldry. Instances of the semi-pictorial style will be found in Plate XXXI., fig. 10, the coat of M'LEOD of Lewis, *Or, a mountain azure, inflamed proper.* The FLAMMEN in Tirol bear: *Argent, a detached mount (tertre) in base sable, surmounted by three flames proper.* It will be noted that in both these coats the mountain is not, as is usual in Continental heraldry, in the base of the shield, but is detached from it. *Argent, a volcano proper,* is borne by CHAUMONT in France. The Barons GYLDENHOFF, of Sweden and Livonia, have as the second quarter of their arms; *Argent, two volcanoes in action accosted proper.* With these exceptions, we have left untouched the element of fire, but it will be sufficient to say that the conventional representation of it by wavy piles, *gules* or *or*, issuing from the edges of the shield, as in the coat of BATAILLE, *Argent, three flames issuant from the base gules,* degenerated into flames *au naturel.* *D'Or, à trois flammes de gueules,* is the coat of AROUET DE VOLTAIRE; *d'Azur, à trois flammes d'or, ombrées de gueules,* is that of BRANDT, Counts de MARCONNÉ. *Or, on a chief gules three flames of the field,* is used by CHAUMELLS in France. *Argent, a fire-brand in bend azure inflamed proper,* is the coat of BRANDIS in Bavaria. The Polish clan of BRANT I. has the same charge *sable* on a field *or*; and the Barons BRANDT, of Baden, use: *Or, three fire-brands paleways sable each inflamed at the top, and in three places on either side, proper.* *Argent, three icy volcanoes azure, inflamed proper,* is the coat borne for the Swedish province of VASTMANLAND. (The coats of arms of the Swedish provinces were invented for them by Duke JOHN, brother of King ERIK XIV., and son of GUSTAF VASA.)

CHAPTER XIII.

INANIMATE CHARGES.—II. THE VEGETABLE KINGDOM.

TREES, FLOWERS, FRUITS, ETC. — The vegetable kingdom has largely contributed to armorial blazonry. Entire trees though not found in early examples became fairly common by the fourteenth or fifteenth centuries. Though sometimes drawn "eradicated," that is, showing the branches of the root, they are for the most part represented on a mount in base, which in German Heraldry is often replaced by the conventional symbol of a hill with three rounded tops or *coupeaux*. Oaks are the trees most common in British armory.

The family of WOOD of Harestone in Devon bore at the Visitation of 1620, *Argent, on a mount in base an oak tree proper fruited or* (Plate XXXII., fig. 1). *Argent, on a mount in base a tree, the trunk surmounted by a salmon holding in its mouth a ring; from the dexter branch a bell* (that of ST. KENTIGERN) *pendent, and on the top of the tree a robin all proper*, are the arms of the SEE, also assumed for the City of GLASGOW. The salmon and robin refer to miracles attributed to ST. MUNGO, or KENTIGERN. An interesting historical coat is that granted to the PENDERELLS, who hid CHARLES II. in an oak tree after the defeat of Worcester: *Argent, an oak tree proper fruited or, surmounted by a fess sable, thereon three Royal crowns*. *Argent, an oak tree vert*, is the coat of the O'CONOR-DON of Ireland.

Argent, on a mount in base a grove of (fir) trees proper, appears in the Scottish Registers for the family of

WALKINSHAW of that ILK. The same coat, with the species of tree undefined, is used as canting arms by FORREST, and by BUSH.

In France a family in the Lyonnais, named DUBOIS, naturally uses : *d'Argent, à un forêt de sinople*; others of the name in Lorraine are more simply contented with : *d'Azur, à une arbre d'or*. In Holland the VAN DEN BOGAERT use : *Argent, on a terrace five trees vert*. The coat of the Viscounts O'CALLAGHAN of Ireland is : *Argent, a mount in base on the sinister side thereof a "lurst" of oak trees, therefrom a wolf issuant all proper*. With this we may fitly compare the coat given in Plate XXXII., fig. 5 for the Silesian family of BUSCH : *Azure, on a mount in base vert, a lion passant or, issuant from a grove of trees in the sinister flank of the second*. The DE BUISSONS of Geneva use : *Or, three bushes vert*. The French BUISSONS (Marquises d'AUSSONNE, and DE BOURNAZEL), bear : *Or, on a mount in base a bush proper, on a chief argent a lion issuant sable*.

Azure, on a mount an apple tree fruited proper, are the *armes parlantes* of the Dutch APPELBOOMS, and of the Barons APFALTREK. The coat of M'GREGOR, called M'GREGOR of AULD in a sixteenth century MS., is : *Argent, a fir tree eradicated in bend sinister surmounted by a sword proper in bend, supporting on its point an antique crown gules* (sometimes *or*) (Plate XXXII., fig. 2). *Argent, a pine tree eradicated vert, fruited or*, is borne by the Marquises CHATON DE MORANDAIS in France. *Azure, a palm tree eradicated or*, is the coat of TAGLIAVIA of Sicily ; *Or, a palm tree on a mount vert*, are the *armes parlantes* of PALM in Austria (Plate XXXII., fig. 3). *Gules, an olive tree proper, eradicated argent and fruited or*, is the canting coat of OLIVIERA in Portugal ; and the OLIVIERS, of which name there are many families in France and the Low Countries, nearly all use the olive in some form or other as the charge of

their arms. *Ermine, an olive branch vert*, is borne by the Barons ZANGIACOMI. *Argent, three cypress trees eradicated vert, on a chief gules as many besants*, was used by TARDY, Comte de MONTRAVEL ; *Or, three laurels vert, on a chief azure as many thunderbolts argent*, by the LAURÈS of France (*cf.* PLINY on the laurel). *Azure, a tree eradicated proper, its stem enfiled with three open crowns or*, is the coat of the Swedish province of BLEKING.

In the Heraldry of Spain, Portugal, etc., a tree on a mount in base is a frequent charge, and it is very generally supported by one or two animals rampant against the trunk of the tree ; or passant in front of, or behind it (*cf.* Arms of BISCAY, p. 241). *Gules, a pine tree vert, eradicated argent between two lions rampant against it or*, is the Portuguese coat of MATOS. *Or, a palm tree vert, supported by two lions rampant azure*, is borne by LANARIO of Naples. *Or, a tree eradicated vert, supported by two lions rampant gules*, is attributed to the Byzantine house of CANTACUZENE.

The wild cherry tree, in French *créquier*, is depicted in the ancient conventional manner in the arms of the French Ducs de CRÉQUY (p. 361, fig. 80). *Gules, a créquier argent*, are the arms of LE JOSNE (now LE JEUNE) Marquis DE CONTOY. *Argent, a nut tree eradicated vert*, is borne by NOZIER, and NOGARET in France, and by FACCHINETTI in Italy. To the last named family belonged Pope INNOCENT IX. (1591-1592.) *Or, a willow proper*, is the coat of the Counts de SALIS.

Occasionally we find a dead tree used as a charge. *Argent, on a mount vert a dry tree proper*, is the coat of the Barons MÜHL of Brunswick. The KORNKOOPERS of Holland use : *Argent, a dry tree sable*. The stocks, or stems of trees eradicated, with or without branches sprouting from them ; or the branches alone, are frequent

armorial charges. *Or, the stem of a tree coupé in bend sable*, is borne by the Counts von SCHÖNFELD of Austria. The ancient coat of the family of SARMIENTO in Castille was a canting one: *Argent, a sarment (or branch) coupé at both ends, in bend sinister or*. The modern one is *Gules, thirteen bezants*, (3, 3, 3, 3, 1). The Portuguese TRONCOSO have the *armes parlantes*, *Azure, two tree trunks in saltire or*. *Argent, three tree trunks coupé sable*, is similarly the coat of BLACKSTOCK in Scotland; and *Vert, three trunks of trees raguly and erased argent*, is that of the English STOCKTONS.

Equally conventional in its drawing with the coat of CRÉQUY given on p. 361 is the linden branch which forms the charge of the arms of the Counts von SECKENDORFF, knotted into a form somewhat resembling the figure 8 (Plate XXXII., fig. 6). The Italian family DELLA ROVERE, Dukes of URBINO, bore: *Azure, an oak tree eradicated or, its four branches knotted saltireways*. (See ARIOSTO, *Orlando Furioso*, xiv., 4.) These were the arms of Pope SIXTUS IV. (1461-1484), and were also quartered in the first and fourth by ALEXANDER VII., with his personal arms of CHIGI (*Gules, in base a mount of six coupeaux, and in chief an estoile or*) in the second and third places.

Argent, on a mount in base three hop-poles with the vines all proper, is the coat of the English HOUBLONS, who came from Lille during the persecutions of the Dukes of ALVA in 1568.

Palm branches are a frequent armorial charge: *Azure, two palm branches in saltire between four estoiles or*, is the coat of RICHARDOT, Comte de GAMARAGE, Prince de STEENHUYSEN. *Azure, three palm branches or*, is the coat of the PALMIERI.

Argent, two vines interlaced, issuing from a mount of six coupeaux in base all proper, is borne by the Princes RUSPOLI; and *Gules, two vine shoots addorsed, each*



1. Oak Tree.
(Wood.)



2. Fir Tree.
(M'Gregor.)



3. Palm Tree.
(Palm.)



4. Mount.
(Watson.)



5. Forest.
(Busch.)



6. Lime Branch.
(Seckendorf.)



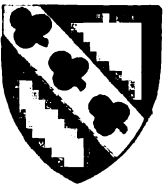
7. Hazel Leaves.
(Hazlerigg.)



8. Laurel Leaves.
(Leveson.)



9. Trefoil and Oak Leaves.
(Bismark.)



10. Trefoil.
(Hervey.)



11. Hedge.
(Yare.)



12. Quatrefoil.
(Vincent.)

bearing a bunch of grapes proper, is used by the Austrian Counts and Princes LICHNOWSKI.

Leaves of plants are common in armory both at home and abroad. Mention has already been made, pp. 22, 23, of the use of the Kirimon, the badge of JAPAN. The family of HAZELRIGG have: *Argent, a chevron between three hazel leaves slipped vert* (Plate XXXII., fig. 7). *Argent, three laurel leaves vert*, is used by FOULIS canting, of course on the French *feuilles*. *Azure, three laurel leaves or*, is quartered by the Dukes of SUTHERLAND for LEVESON (Plate XXXII., fig. 8).

Argent, three holly leaves vert, the coat of QUELEN (Ducs de la VAUGUYON, Princes de CARENCY), of France, is also borne by TERBRUGGEN, and VAN DER HULST, of Holland. The Scottish coat of IRVINE of Drum:—*Argent, three bunches of holly leaves each consisting of as many leaves, slipped vert, banded gules*, is both ancient and well known.

The English family of MALLERBY used *Or* (sometimes *Argent*), *a bunch of nettles vert*, canting on *mal herbe*. It is somewhat strange that the French MALHERBES resisted a like temptation, and preferred, *Ermine, six roses gules*.

The FIGUEROAS of Spain use: *Or, five fig leaves in saltire vert*, Vol. II., Plate VII., fig. 5; while the FIGUEIREDOS of Portugal use the same on a field *gules* (the stalks are usually in chief).

A single leaf is not often found as a heraldic charge, but *Argent, a linden leaf vert*, occurs in the *Zürich Wappenrolle*, No. 273, for REGROLTZWILE (REYNOLDS-WYLE); and the like coat, but, with the charge in bend, and with the stem in base, is the coat of the Austrian Barons DEBSCHÜTZ DE SCHADEWALDE. A curious use of the linden leaf as a portion of a partition line is shown in Plate XVIII., fig. 11, the arms of ORTLIEB of Nürnberg. The coat of the Counts von BISMARCK, to

which family Prince BISMARCK, the late great Chancellor of the German Empire, belongs, are: *Azure, a trefoil without a stalk or, in each of the spaces between the foils an oak leaf argent.* (Plate XXXII., fig. 9.)

The TREFOIL is usually blazoned *slipped* (i.e. stalked), *Gules, on a bend argent three trefoils slipped vert* (Plate XXXII., fig. 10), is the coat of the HERVEYS, Marquesses of BRISTOL, and was borne by JOHN HERVEY (apparently their ancestor) before 1407, as is evident from the proceedings in the GREY and HASTINGS controversy.

Gules, a chevron argent between three trefoils slipped or, is borne by the Marquis DE GALIFET, Prince DE MARTIGUES.

The Irish national badge of the shamrock, is identical with the trefoil. A curious example of the trefoil in conjunction with a partition line may here be given as a pendant to the somewhat similar coat of ORTLIEB already referred to. It is that of the extinct family of HILINGER of Bavaria, and is given on Plate XVIII., fig. 12.

The *Klee-Stengeln* which appear on each of the wings of the eagles-displayed of PRUSSIA, BRANDENBURG, etc in the form of a golden trefoil with a long curved stalk reaching to the breast, appear to be only the development of some simple lines which are found in early examples of the thirteenth century to indicate the anatomical construction of the eagle's wings (See HILDEBRAND'S *Heraldisches Musterbuch*, plate xxviii., fig. 9).

The rue leaves of the *Crançelin*, or *Rauten-krans*, to which allusion has been already made, p. 141, are undistinguishable from trefoils.

In French armory the trefoil is especially frequent as a charge in Breton coats. It is also often met with in Low Country arms, but is seldom found in those of other countries.

In German Heraldry a charge known as the *nenuphar* leaf, which resembles a trefoil without a stalk, occurs in the charge of some important coats. This leaf, which is that of an aquatic plant, has given rise to some curious divergences of blazon. It is sometimes found described as a "heart;" as the bouterol of a sword; and even as the horns of a species of beetle,—*Schröterhörner*! These variations have been the result of the ignorance of artists who gave themselves licence in depicting a charge of whose true meaning they were in doubt.

The coat of the Duchy of ENGERN, or ANGRIA: *Argent, three (such charges) gules* (sometimes the field is *gules*, with the charges *or*), which appears in the coat of the Princes of ANHALT; in the *Écu Complet* of PRUSSIA, and in the escucheons of the Saxon Duchies, for the County of BREHNA, is blazoned in all the ways referred to above. (See SPENER, *Opus Heraldicum*, pars. spec., p. 26, etc., who leaves the question of the real meaning of the charge in an uncertainty which I shall not pretend to remove.) The coat, *Sable, on a bend argent three hearts vert*, is given as the arms of VAN DER MEGE of Holland; but the hearts are clearly leaves. The *nenuphar* leaf as now borne is usually slipped. *Gules, two leaves of nenuphar their stalks twisted in saltire argent*, is the coat of the Austrian Princes von KAUNITZ. *Or, three nenuphar leaves (sjöblads) in bend sable*, are the arms of the great house of STURE in Sweden, to which CHARLES VII. (STURE) belonged. The Royal line of VASA descended from his half-sister BRIGITA STURE. The last of the male-line, AMUND STURE, is interred in the church of Töresund, beneath an altar tomb, bearing his effigy holding in each hand a shield of STURE. *Azure, three leaves of nenuphar slipped or*, is borne by the Swedish Barons KOSKÜLL; *Argent, three nenuphar leaves slipped gules*, is the coat of the Counts of TECKLENBURG now quartered by PRUSSIA. In German coats linden leaves

are often found in *pairle*, the points of the leaves being directed to the two upper corners and the base of the shield. *Argent, three linden leaves in pairle gules, issuing from a ball in the centre or*, is used by the Barons ROMBERG.

The flowers called QUATREFOILS, and CINQUEFOILS, are of very frequent use as heraldic charges. (In these names the syllable *foil* imports petal, not leaf, in the botanic sense.) Neither of these charges is furnished with a stalk. *Azure, three quatrefoils argent*, is the coat of the VINCENT family (Plate XXXII., fig. 12), sometimes with the addition of two bars of the same between the charges. *Per fess azure and argent, two quatrefoils in pale counter-changed*, are the arms of the MOCENIGO family of Venice. *Azure, three quatrefoils or*, appears in early English *Rolls* for BARDOLF.

Cinquefoils appear at an early date as an armorial charge, and they are usually, though by no means invariably, drawn *pierced*, *i.e.*, having a small central circular aperture. A cinquefoil *ermine* appears on the seal of ROBERT DE BELLOMONTE (or BEAUMONT) Earl of LEICESTER, in the earliest days of Heraldry, and even in the thirteenth century cinquefoils were used in the arms of several families related to, or feudally connected with, the Earls of LEICESTER (who bore the *ermine cinquefoil* on a field *gules*). *Azure, a cinquefoil ermine*, is the coat of the Lords ASTLEY (temp. EDWARD I.). *Gules, crusily a cinquefoil or*, was borne by GILBERT DE UMFRAVILLE, Earl of ANGUS in 1290 (his seal *see* LAING, *Scottish Seals*, i., No. 87, has ten crosses in orle).

Gules, three cinquefoils ermine, often *argent* (Plate XXXIII., fig. 1), is the coat of the great family of HAMILTON in Scotland, whose alleged descent from the Earls of LEICESTER is without foundation. Their cinquefoils probably came from the UMFRAVILLES. *Argent, three cinquefoils sable*, is the coat of the Lords

BORTHWICK. In foreign armory the cinquefoil, like the trefoil, is found chiefly in Breton and Low Country coats.

A charge resembling the cinquefoil is the FRAISE, or strawberry flower, which in Scottish armory is recognised as a distinct bearing: the difference in representation is that the foils are somewhat less widely separated, as in Plate XXXIII., fig. 2, the arms of FRASER: *Azure, three fraises argent*, a coat in use in the thirteenth century, but with this difference that the number of charges is more frequently six (borne three, two, one), than the present number. The field seems to have been *sable*, originally.

In the earliest Heraldry, cinquefoils, sexfoils, and roses, are hardly distinguishable from each other, thus in the *Wappenrolle von Zürich*, No. 343, is the coat of ROSENBERG, *Argent, a rose gules, seeded or*. There are no barbs and it might as well be blazoned a *cinquefoil pierced*, did we not know from the name of the bearer the flower intended.

Azure, crusily, three cinquefoils argent, is one of several D'ARCY coats, varying only in tincture for difference, but the charge is often drawn as a sexfoil in early *Rolls of Arms*. *Gules, three "narcissuses" (sexfoils) argent, pierced of the field*, are the arms of LAMBART, Earl of CAVAN.

THE ROSE.—The Rose, which is now esteemed the national floral emblem of England, appears to have been first used as a badge by EDWARD I., who probably inherited it from his mother, ELEANOR of PROVENCE, or assumed it in memory of his descent from her. The Rose of Provence was, according to tradition, introduced into that country by THIBAUT IV. and the returning Crusaders.

On a great seal of EDWARD III., in 1340, small roses appear between the words of the inscription. Under RICHARD II. in 1377, the garters prepared for the King and the Earl of DERBY had roses thereon (BELTZ;

History of the Order of the Garter, p. 244), and there are other instances of its use ; but it was not, it seems, one of the prominent Royal Badges until the "*Wars of the Roses* ;" these derived their names from the Red and White Roses which formed the respective badges of the rival houses of LANCASTER and YORK.

It is not at all clear under what circumstances the roses were assumed as the emblems of the rival factions. The red rose has been thought to be a badge of the Lancastrian honour of RICHMOND. With perhaps greater probability the use of the white rose has been traced to RICHARD of CONINGSBURGH, Earl of CAMBRIDGE, second son of EDWARD III. He married, as his second wife, MAUD, daughter of Lord CLIFFORD, whose family are said to have assumed the white rose as a badge in memory of "*Fair Rosamond*" CLIFFORD.

The rose seldom appears as a sole charge in English armory ; but abroad it was used by several important families. *Argent, a rose gules, barbed and seeded proper*, was borne by the old Counts, now Princes, of LIPPE. It is quartered in the Saxon arms for the Burg-gravate of ALTENBURG ; and formed the *armes parlantes* of the Barons, Counts, and Princes of ROSENBERG. These are also the bearings of the ancient Royal Burgh of MONTROSE.

Per pale gules and argent, a rose counter-changed, barbed and seeded or, are the arms of the Austrian TRAUTTMANSDORFFS, Princes of the Empire. *Ermine, a rose gules, barbed and seeded proper*, is borne by BOSCAWEN, Earls of FALMOUTH. *Or, a rose sable*, is the coat of the Lordship of WILDENFELS, quartered by the Counts ZU SOLMS.

As early as the thirteenth century roses (possibly then not clearly distinguished from cinquefoils) were borne by the Earls of LENNOX ; *Argent, a saltire between four roses gules* (Plate XXXIII., fig. 3), and at a comparatively

early date by other families feudally connected, or allied, with them, *e.g.*, the NAPIERS, and WEDDERBURNS. Fig. 3 is the coat of LENNOX: *Argent, a saltire between four roses gules*. The conventional representation of a rose, has five (occasionally six), fully opened petals, between which are barbs to represent the calix ; and stamina, or seeds, in a small circular centre. Thus borne, it is not represented as *slipped* or leaved, unless these facts be expressed in the blazon. When a rose is said, as above, to be *barbed and seeded proper*, it is meant that the barbs are green ; and the stamens, or seeds, of yellow. The colour of the rose always requires specification.

In the early Heraldry of England the rose is not generally slipped. The arms granted in 1450, to KING'S COLLEGE, CAMBRIDGE, by HENRY VI., are: *Sable, three roses argent ; a chief per pale azure and gules, in the first a fleur-de-lis, in the second a lion passant gardant, or* ; but in later grants, as in the coat granted to WILLIAM COPE, cofferer to HENRY VII., *Argent, on a chevron azure between three roses gules, as many fleur-de-lis or* (Plate XXXIII., fig. 4), the roses are slipped.

THE FLEUR-DE-LIS.—Of all the floral devices used in Heraldry the most famous is the *fleur-de-lis*, now generally identified with the iris. Its floral character has been altogether denied by some writers, who have professed to trace its origin to the head of a lance, spear, or sceptre to an architectural finial, to a frog, a bee, a sacred monogram, etc. (The student who is interested will find all these suggestions stated, and refuted, in the excellent work of M. REY ; *Histoire du Drapeau, des Couleurs, et des Insignes de la Monarchie Française*, 2 vols. 8vo, Paris, 1837, and can hardly fail to be surprised at the prodigious number of treatises which have been published on the subject of this bearing.)

It is at first sight so difficult to explain the reason why, when other great potentates were assuming for their

armorial emblems the lion, the eagle, etc., the sovereigns of France should have preferred the apparently humble iris-flower, that we are hardly surprised to find the fact accounted for by the tradition that it was brought from heaven itself by an angel to CLOVIS, King of the Franks, on the occasion of his baptism, as a special mark of favour on the part of the BLESSED VIRGIN, whose peculiar symbol the lily has always been. The tradition has many variations of place and circumstance. It is, however, somewhat surprising to find that the French Bishops at the Council of Trent, when disputing for the precedence of their Sovereign, fortified their claim by alleging that the King of FRANCE had received the *fleurs-de-lis* direct from heaven: "Gall(or)um regem unctum esse, et lilia divinitus accepisse!" (DE LA ROQUE; *Traité singulier du Blason*, p. 47.) It is remarkable that the Bedford Missal, and the old French chronicles represent the coat said to be thus divinely given to CLOVIS, as FRANCE-MODERN. The old historical shield *semé-de-lis*, is never alluded to by them.

The most probable explanation of the origin of the *fleur-de-lis* as the device of the Kings of France is that put forth by M. REY, which has also received the approval of Mr PLANCHÉ, "that the Fleur de lys, or Flower de Luce was merely a rebus signifying Fleur de Louis." Up to the time of LOUIS VII. the kings of that name (identical with CLOVIS) called themselves, and signed themselves, LOÏS or LOYS. Even after the name had settled into its present form, "Loys" was still the signature of the Kings of France up to the time of LOUIS XIII. LOYS, or LOUIS, VII. received from his father the surname of "FLORUS."

The coins of LOUIS VI. and LOUIS VII. are the earliest on which the *fleur-de-lis* appears. But it also appears at that time on the coins of FLORENCE (a city which was the mint of many European sovereigns, and

whence the designation of *florin* is derived). M. REY, in view of these facts, inquires:—"Ne peut-on pas dire alors que cette coïncidence du surnom de Florus avec le nom de Loys ou lis, de celui de Florence avec celui de fleur de lis, et enfin de tous ces noms et surnoms entre eux, a donné lieu à la formation du nom de notre illustre insigne?"

M. REY traces the *fleur-de-lis* as an artistic ornament to very early times ; centuries antecedent to its adoption as an armorial ensign. (It is curious that on a coin of HADRIAN, Gaul is personified by a woman bearing in



FIG. 69.

her hand a lily : the legend is *Restitutori Galliæ*.) On a medal of GALBA the *fleur-de-lis* forms the head of the sceptre. MONTFAUCON gives an example from an ancient diptych in which the crown of the Empress PLACIDIA (daughter of THEODOSIUS THE GREAT), who died in 450, is ensigned with a *fleur-de-lis*.

In France, as in many other countries, the sceptre borne by the Prince was, at a very early date, ornamented by a floral emblem, varying in details but bearing a general resemblance to the *fleur-de-lis* of later times.

The seals of the Emperors HENRY I. (d. 1024) and CONRAD II. (d. 1039) afford early illustrations of the custom. (See GLAFEY, *Specimen decademi Sigillorum*, etc., tab. iv., Lipsiæ 1749; and ROEMER-BÜCHNER, *Die Siegel der deutschen Kaiser*, etc., pp. 22, 23, Frankfurt am Mayn, 1851.) In France the germ of the armorial *fleur-de-lis* may thus be traced to the *fleurons*

which adorn the sceptres and the crowns of HENRI I., PHILIPPE I., and LOUIS VI. A signet of LOUIS VII. bears a *fleur-de-lis florencée*, but the charge first takes a definite heraldic shape on the seals of PHILIP AUGUSTUS (d. 1223); whose Great Seal represents him crowned with an open crown of *fleurons* and holding in his right hand a *fleur-de-lis* (several of his successors are similarly



FIG. 70.—FROM THE SEAL OF ST. LOUIS.

represented), in his left a sceptre surmounted by a lozenge charged with the like emblem. On his counter-seal is engraved in an oval a *fleur-de-lis* entirely of the heraldic shape. (M. DEMAY points out, pp. 194-196, the analogy which exists between the *fleurons*, held in the hand, or surmounting the sceptre as well as adorning the crown, of the effigies of the BLESSED VIRGIN depicted on the seal of the chapter of Notre-Dame at Paris in 1146, and on that of the Abbey of Faremoutiers in 1197, with those borne by ST. LOUIS IX. in 1226, fig 65.) On the occasion of the coronation of his son PHILIP (in

his own lifetime), the king, LOUIS VII., regulated the details of the ceremony, and among other things prescribed that the prince should wear "ses chausses appelées sandales ou bottines de soye, coulcur bleu azuré semée en moult endroits de fleurs de lys d'or, puis aussi sa dalmatique de même couleur et œuvre" (GOURDON DE GENOUILLAC, *L'Art Héraldique*, p. 224).

On the counter-seal of LOUIS VIII. (1223-1226) there is a heart-shaped escutcheon *semé de fleurs-de-lis* (Vol. II., Plate II., fig. 5). The counter-seal of ST. LOUIS IX. bears a single *fleur-de-lis*. The shield and caparisons of the horse of his brother CHARLES, Comte d'ANJOU (afterwards King of SICILY), as borne on his Great Seal, have FRANCE-ANCIENT (*i.e. semé de fleurs-de-lis*) within a *bordure* of CASTILE, derived from his mother BLANCHE, daughter of ALFONSO VIII. of CASTILE. On her seal of vesica shape Queen BLANCHE is represented holding a *fleur-de-lis* in her hand, and the space between the legend and her effigy is occupied by two *fleurs-de-lis*. On her circular counter-seal the field is occupied by a large castle for CASTILE, having on either side a small *fleur-de-lis* (see Vol. II., Plate II., fig. 4), and a third *fleur-de-lis* surmounts the castle on the inscription band which bears the words "BLACHA FILIA REGIS CASTELLE" (VRÉE *Généalogie des Comtes de Flandres*, plate xxxix.). By an edict dated 1376, CHARLES V. reduced the number of *fleurs-de-lis* in his shield to three "pour symboliser la Sainte-Trinité." On the counter-seals of LOUIS XII. and FRANCIS I., the escutcheon is surmounted by an open crown of *fleurs-de-lis*, is supported by two kneeling angels, and the point rests in the petals of a garden lily, slipped and budded proper. (Vol. II., Plate II., fig. 1.)

On the first Great Seal of EDWARD III. (Jan.-Oct. 1327) a small *fleur-de-lis* is placed above each of the castles which had appeared on either side of the throne in the Great Seal of his father EDWARD II. (The

same matrix had served for EDWARD I. and EDWARD II. with slight additions.) On his second Great Seal (1327-1336) a *fleur-de-lis* alone appears on either side of the throne. The fourth Great Seal (Feb.-June 1340) is the first on which his arms appear: *Quarterly*, 1 and 4. FRANCE; 2 and 3. ENGLAND. The shields upon the canopy of the obverse have but three *fleurs-de-lis*; but on the reverse the shield, surcoat, and housings, have the French quarter *semé de fleurs-de-lis*. On the second Great Seal of HENRY IV., in 1411, the *fleurs-de-lis* in the quarters of FRANCE, are reduced to three (Plate XXXIII., fig. 5). In the Burgundian series, the first seal on which the *fleurs-de-lis* are reduced to three is that of Duke John (1405-1407) (VREE, *Sigilla Com. Fland.*, p. xxx.). The French quarter was only removed from the arms of the Kings of ENGLAND in 1801. (See the *Catalogue of Seals* in the British Museum, vol. i., Nos. 160, 161, 182, 259.)

In Scotland, Queen MARY, in 1564, has on her counter-seal the shield charged with the arms of FRANCE (dimidiated), and SCOTLAND (entire) (LAING, *Scottish Seals*, i., No. 64).

On page 350 are indicated several of the many forms in which the beautiful bearing of the *fleur-de-lis* has been represented in the arms of FRANCE, up to the close of the Monarchy.

The arms of FLORENCE are: *Argent, a fleur-de-lis florencie gules*, as in Plate XXXIII., fig. 7. The original arms of FLORENCE were the white *fleur-de-lis* in a field *gules*, but in 1251, when the Ghibelline faction was expelled, the Guelfic party inverted the colours as at present. To this DANTE alludes, *Paradiso*, Canto xvi.:—

“ Con queste gente vid' io glorioso
E giusto il popol suo tanto, che'l giglio
Non era ad asta mai posto o a ritroso,
Nè per division fatto vermiglio.”

The *fleur-de-lis* which ornaments the north point of the mariner's compass was so applied by the inventor, FLAVIO GIOJA of Positano, in honour of CHARLES II. (of ANJOU), King of NAPLES, in whose dominions he was born.

The family of CHÂTEAUBRIAND, who used originally the arms: *de Gueules, semé de pommes de pin d'or*, are said to have received permission from ST. LOUIS IX. to substitute for them *de Gueules, semé de fleurs-de-lis d'or*, in reward for the valour displayed by GEOFFREY DE CHÂTEAUBRIAND at the battle of Mansourah in 1250. They assumed the proud motto, "*Mon sang teint les bannières de France.*"

The letters of nobility granted by CHARLES VII., in December 1429, with the surname of DU LIS, to the brothers of LA PUCELLE, JEANNE D'ARC, are: *Azure, between two fleurs-de-lis of FRANCE, a sword in pale proper, hilted, and supporting on its point an open crown, or.* (Plate XXXIV., fig. 1.)

The *Fleur-de-lis* appears early in British armory. In the *Roll of Arms* known as GLOVER'S *Roll*, said to be of the time of HENRY III., WILLIAM DE CANTELOWE (CANTELUPE) bears: *Gules, three fleurs-de-lis or* (*vide ante*, p. 238); and ROBERT AGULON, *Gules, a fleur-de-lis argent*. Others of this name bore: *Azure, a fleur-de-lis argent*, afterwards the coat of the DIGBYS, Earls of BRISTOL. *Or, a fleur-de-lis azure*, are the arms of PORTMAN. *Or, a fleur-de-lis sable*, is the coat of TILLY, Marquis de BLARU in France. *Per pale azure and or, two fleurs-de-lis accostés counter-changed*, are the arms of the FUGGERS, the merchants and bankers of Augsburg; Counts in 1507, and in 1803 Princes of the Holy Roman Empire. The Barons DEDEL, in Holland, bore: *Vert, three fleurs-de-lis or*.

Azure, fleury (or *semé de fleurs-de-lis*) *argent*, is an old coat of MORTIMER; and was also borne by the MALAPERTS, Barons de NEUFVILLE. Some

important Low Country families bear: *Argent, fleury gules*, e.g. the Barons d'HAULTEPENNE; and KERCKEM, Barons de WYER. *Azure, six fleurs-de-lis and a chief or*, was borne by the Princes of PORTIA, of the Holy Roman Empire.

Several ancient families in the Low Countries bore *fleurs-de-lis* dimidiated by a horizontal line, i.e. with the lower half of the flower wanting. In the thirteenth century MS. just quoted (*L'Armorial du Héraut Gelre, or Gueldre*), the arms of "Le Sire de LINTRE" are: *d'Argent, à trois fleurs-de-lis au pied coupé de sable*. The Sires de WESEMAEL bore the same, *Gules and argent*,



FIG. 71.



FIG. 72.



FIG. 73.



FIG. 74.



FIG. 75.



FIG. 76.



FIG. 77.



FIG. 78.

and those of BERGEN OP ZOOM, *Or*, the flowers *gules*. The French DE VIGNACOURTS, of whom were two Grand Masters of the Knights of St. John, ALOF DE VIGNACOURT (1601-1612), and ADRIAN (1690-1697), bore: *Argent, three fleurs-de-lis dimidiated gules*.

The Barons VENNINGEN bear (Plate XXXIII., fig. 6): *Argent, two staves or sceptres in saltire, ending in fleurs-de-lis gules*. A similar coat is that of the DELBENE of

France who bear : *Azure, two fleurs-de-lis in saltire, each of the long stalks ending in three roots argent.* The Veronese DEL BENE bear : *Azure, two garden-lilies in saltire argent*, so these are only varieties of drawing the same coat.

The *fleur-de-lis* has been represented in a hundred different ways, as may be seen in the plates of REY's work already referred to, from these most of the characteristic examples engraved in the preceding woodcut are taken.

Fig. 71 is from the demolished church of ST. HILAIRE at Poitiers ; and also appears on the tombs of the Comtes d'EU, at that place (REY, plate ii., fig. 12).

Fig. 72 is from a portrait in panel in the Sauvageot Collection, dating from the close of the fifteenth century (REY, plate ii., fig. 85).

Fig. 73 is from stained glass in the Depaulis Collection (REY, plate iv., fig. 16).

Fig. 74 (REY, plate iv., fig. 31).

Fig. 75 is from the seal of Falaise (REY, plate iv., fig. 33).

Fig. 76 appears on the seal of the Châtelet of Paris in 1337 (REY, plate i., fig. 8).

Fig. 77 (REY, plate xvii., fig. 210).

Fig. 78 is the bulging and ungraceful form affected under the latest Bourbon Kings.

Argent, on a chief azure, two fleurs-de-lis or, was borne by CLINTON of Baddesley. *Azure, a cross argent between four fleurs-de-lis or*, is the coat of SEVASTOS of Byzantium.

The earliest known armorial shield in Sweden bears a *fleur-de-lis* between two stag's attires, connected by the crane, or scull plate in base (*vide* fig. 79). *Sable, a chevron between three fleurs-de-lis argent*, is borne by several important Welsh families (VAUGHAN, Earls of LISBURN ; WYNN, POWELL, EVANS, etc., who claim descent from EDNOWAIN AP BLEDDYN). *Sable, a fess*

between six fleurs-de-lis or, is borne by the Barons de la MÔTTE FOUQUÉ.

With the *fleur-de-lis* in its conventional form we may fitly couple its prototypes the iris and garden lily. In their botanical forms both are occasionally found as heraldic charges. The Picard family of LIHONS bears: *Azure, two garden lilies argent*. The Marquises of ANJORRANT in France, now extinct, used: *Azure, three garden lilies argent, slipped and leaved vert*. HENRY VI. in 1440, granted to the COLLEGE of ST. MARY at ETON, the coat: *Sable, three garden lilies argent, on a chief per pale azure and gules, a fleur-de-lis of France, and a lion of*



FIG. 79.—EARLY SWEDISH COAT.
(FROM HILDEBRAND, *Det Svenska Riks Vapnet*.)

England. Sable, three lilies proper, are the arms attributed to WINCHESTER COLLEGE.

The arms of the city of DUNDEE are: *Azure, a pot of growing lilies proper*.

The natural lily supports the shield of France in the counter-seals of LOUIS XII. and FRANCIS I. (*see* Vol. II., Plate II., fig. 1).

THE THISTLE, now the national emblem of SCOTLAND, has no place in the early armory of that country. It was unknown as the badge of Scotland prior to the reign of





1. Cinquefoils.
(Hamilton.)



2. Fraises.
(Fraser.)



3. Roses.
(Lennox.)



4. Roses slipped.
(Cope.)



5. Fleurs de lis.
(Fraser.)



6. Fleur-de-lisé.
(Venningen.)



7. Fleur de lis florennée.
(Florence.)



8. Thistle.
(Leven.)



9. Chaplet.
(Lascelles.)



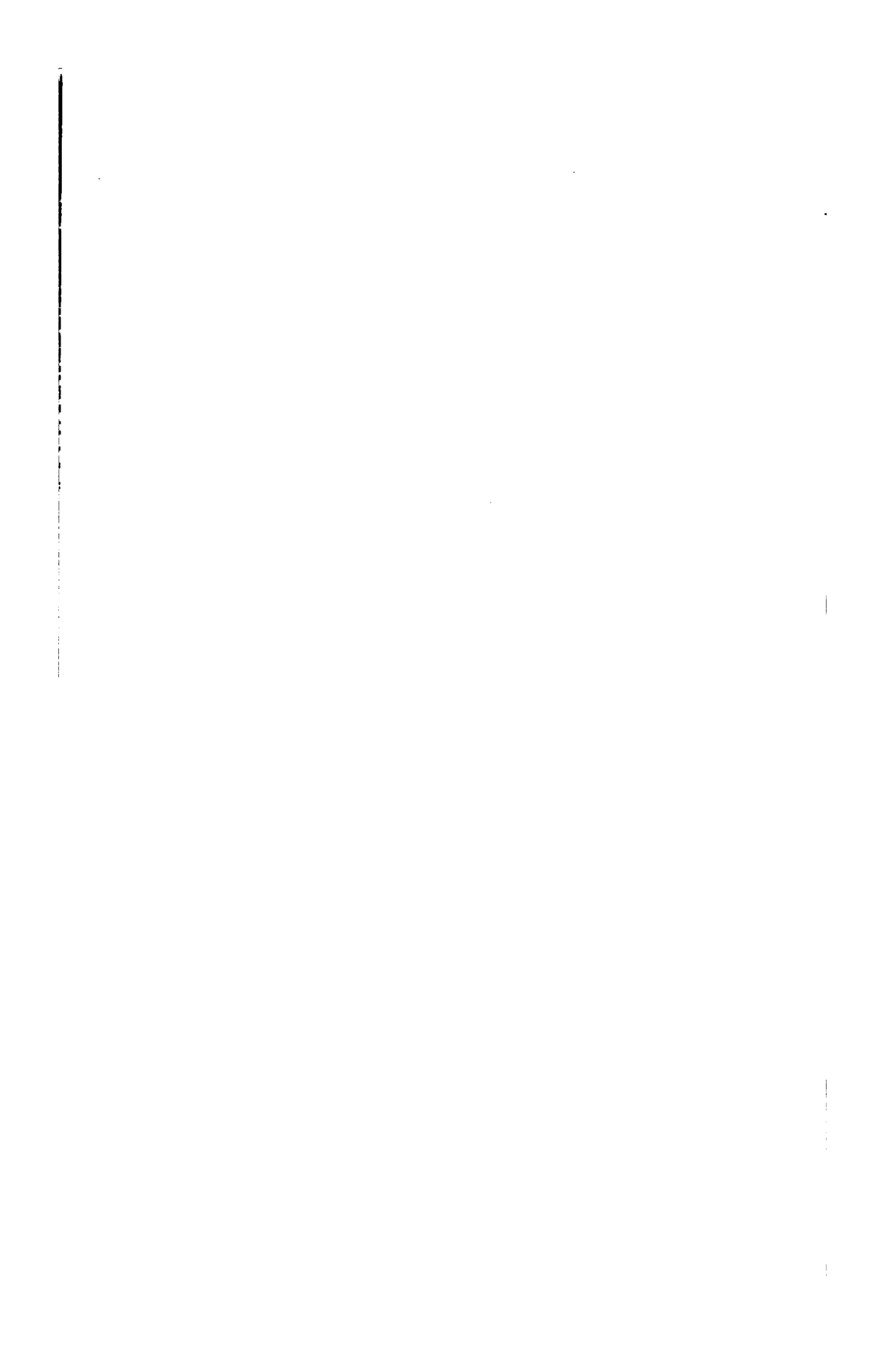
10. Pomegranate.
(Granada.)



11. Rye.
(Biddell.)



12. Garb.
(Grosvenor.)



JAMES III., 1460-88 when, in 1474, it appears first on the groats in the silver coinage. In an inventory of the effects of that prince made at his death in 1488, a coverlet "of variand purper tarter browden with thrisselis" is one of the items. On the altar diptych preserved at Holyrood, which contains the portraits of JAMES III., and his Queen, MARGARET of Denmark, the arras behind the kneeling figure of the Queen is powdered with thistles. The picture, or at least this portion of it, was probably painted by MABUSE about 1485. (See Dr LAING'S *Historical Description of the Altarpiece*, Edinburgh, 1857. This should be read with the *Athenæum* criticism on the picture, then exhibited at the STUART Exhibition in London, No. 3199, Feb. 16, 1890.) The thistle only appears on the gold coins of Scotland in 1525.

THE ORDER OF THE THISTLE was instituted by JAMES V. in 1540. On the counter-seal of Queen MARY, 1542-1567, the shield of the Royal Arms of Scotland is surrounded by the collar of the Order; and behind each of the supporters is a badge of the crowned thistle. (LAING, *Scottish Seals*, i., 59.) The signet of Queen MARY (No. 66) similarly has the collar of the Order of the Thistle around the shield. It need hardly be said here that the legend attributing the date of the foundation of the Order of the Thistle to the year 809 is as mythical as the person, King ACHAIUS, who is said to have been its original founder.

The reader may gauge the real ignorance which exists as to the reason for the assumption of the thistle as the badge of Scotland by consulting the articles on the subject stored in that most useful of all periodicals or magazines, *Notes and Queries*. In it the question has been raised, over and over again, but we never get one step further than the well-worn story that at the battle of Largs one of the Danish invaders trod with bare foot

on the prickly flower, and that his cry of pain caused the failure of the attempted surprise!

After the thistle had become the national badge we naturally find it often introduced into new coats of arms, and in augmentations granted to old ones. It was usually slipped and leaved, as in the coat of concession granted to the first Earl of LEVEN (Plate XXXIII., fig. 8,, *Azure, a thistle ensigned with an Imperial Crown, all proper*; and its use is pretty frequent in the somewhat debased heraldry of the close of the last century and the beginning of the present. *Or, three thistles vert, flowered gules*, is the coat of the Scottish family of ROMANES.

The thistle is found also as a charge in Foreign Heraldry, and, usually, as an allusive one. For example, *Gules (or Azure), three thistles or* (often with a chief of the Empire), is the coat of the CARDONAS of Spain. (Vol. II., Plate VII.) *Or, three thistles vert, flowered gules*, is borne by CARDON, and DIBBITS in Flanders, and CHARDON DU HAVET in France. *Argent, three thistles proper*, is the coat of DONODEI, and of the French TRICARDS.

DAISIES, OR MARGUERITES; ASTERS.—*Argent, three daisies gules, stalked and leaved vert*, is attributed as *armes parlantes* to DAISIE, or DEISIE, of Scotland. The Marquises de MARGUERIE in France similarly use: *d'Azur, à trois marguerites, tigées et feuillées d'argent*. MARGUERIT in Franche-Comté uses: *Vert, three marguerites or*.

The Bavarian HORNUNGS had a grant in 1589 of *Gules, on a mount in base vert, three asters azure, slipped proper*.

WREATHS, or CHAPLETS OF LEAVES or FLOWERS, or of both combined, are found both in British and Foreign Heraldry. *Argent, three chaplets gules* (Plate XXIII., fig. 9) is borne by LASCELLES; and by HILTON, in early *Rolls of Arms*.

A well-known coat of this class is that borne by FITZWILLIAM, and the Barons of GREYSTOCK: *Barry*

(of six, eight, or more) *argent and azure, three chaplets of roses gules (leaved vert)*. *Gules, three chaplets argent*, are the canting arms of GARLAND. *Gules, a wreath of white roses leaved proper*, is the coat of the German GRANTZ, or KRANTZ (SIEBMACHER, *Wappenbuch*, ii., 75).

The Counts WREDE in Germany use: *Or, a laurel wreath proper, set with five roses gules (on a canton azure a sword in pale proper)*. *Azure, three laurel wreaths proper*, is borne in France by MILLY. *Or, a chaplet of oak leaves proper, banded gules*, is the surtout of the arms of the Princes CAROLATH-BEUTHEN (of the Holy Roman Empire) by whom it was borne for the Barony of SCHÖNAICH. *Azure, three oak-wreaths or*, is the coat of CHAMPREDONDE. *Sable, three chaplets argent*, is the coat attributed to VAN ARTEVELDE of Flanders.

Argent, five crowns of thorns sable, 2, 2, and 1, was borne by the Vicomtes de MEAUX. (*Salle des Croisés*, à Versailles, 1248.)

GILLYFLOWERS, PINKS, ETC.—*Argent, three gilly-flowers slipped gules within a Royal-tressure vert*, was the coat of the LIVINGSTONES, Viscounts KILSYTH. *Argent, three carnations gules, slipped vert*, is borne by NOYCE. The Earls of ROSEBERY now bear: *Quarterly, 1 and 4; Vert, three primroses within a double tressure flory-counter-flory or* (for PRIMROSE) (v. p. 190); *2 and 3. Argent, a lion rampant double-queued sable* (for CRESSY).

CORNFLOWERS, ETC.—*Argent, a chevron gules between three "blue bottles" slipped proper*, is borne by BOTHELL; with the *chevron azure* this is also the coat of BOTHELIER in France.

TULIPS.—As might be reasonably expected a considerable number of families, and especially in Holland, have this flower as a heraldic charge. VAN GENNEP uses, *Or, on a terrace vert a tulip gules, slipped proper, and crowned of the first*; LOKE in Zealand has: *Argent, on a terrace vert a tulip or, slipped and leaved proper*. The coat

of D'AKRIPE of Amsterdam is, *Or, a chevron azure between three tulips proper.*

THE PANSY AND VIOLET.—These flowers which are almost, if not entirely, unknown in our own armory, are not very scarce as Continental charges. *Gules, three violets slipped argent*, is the canting coat of VILLY in France. The Barons de LEUZE, in the Low Countries have for arms: *Argent, a chevron gules, between three pansies slipped and leaved proper.*

SUNFLOWER AND MARIGOLD.—The DADVISARDS, Marquises de TALAIRAN bore: *Azure, a sunflower on a terrace, and turning towards a sun in dexter chief, all or.* The Marquises d'ESPAGNET in Provence use: *Azure, three marigolds on one stalk leaved or; on a chief gules a sun in splendour.* The Counts de MAISTRE use: *Azure, three marigolds or* (XAVIER DE MAISTRE was of this family); another Dutch family of BLOM use the same.

Many other flowers are found as heraldic charges, especially when they can be employed as *armes parlantes*; e.g., the arms of the family of GIACINTO are: *Gules, a hyacinth proper.* The Dutch VLASBLOMS have: *Argent, on a terrace a flax-plant with three flowers, all proper.* The cotton plant is the charge of the arms of COTONER of Majorca; *Or, a cotton plant of five shoots vert, each flowered argent*; to this family RAFAEL and NICOLAS COTONER, Grand-Masters of the Knights of ST. JOHN (1660-1680), belonged. The Counts JACQUEMINOT bear: *Or, an orange branch vert, flowered argent and fruited proper.*

I have only noted two or three examples of the use of the tobacco plant, which appears to me somewhat ungrateful on the part of *nouveaux riches* who have made a fortune by its sale. As an honourable exception I may quote the arms of CARDOZO: *Sable, five bezants in saltire, on a chief indented argent three tobacco plants vert.* Baron MÜLLER, the great Australian botanist, had a

grant of the following appropriate coat : *Or, two branches of the eucalyptus accosted, the stalks interlaced proper.*

This section may be fitly closed with the coat of RAMERA of Spain : *Or, a bouquet proper, tied with ribbons gules.*

FRUITS.—Various fruits appear in the armory of our own and foreign nations. *Argent, a pomegranate gules* (originally *vert*), *seeded and slipped proper*, are the well-known *armes parlantes* of the Kingdom of GRANADA (Plate XXXIII., fig. 10), and the escutcheon of the Spanish Royal Arms is usually *enté en point* of this quartering. *Gules, a pomegranate or*, is used in England by families of GRANGE and GRANGER. *Or, a fess indented ermine, between three pomegranates, leaved proper*, is the coat of BARR. *Argent, three pomegranates proper*, is the coat of GRENIER, and GRANIER, another family of the same name (GRANIER DE CASSAGNAC) uses : *Gules, three pomegranates slipped and leaved or, seeded of the field.* The Sicilian family of GRANATA bears : *Azure, a pomegranate or, seeded gules.*

BUNCHES OF GRAPES are of frequent occurrence.

Argent, a bunch of grapes pendent, stalked and leaved proper, was the coat of VINEY ; and the same *between two flaunches sable, on each a boar's head argent* (for EVANS), was borne by Viscountess BEACONSFIELD (1868-1872), wife of BENJAMIN DISRAELI, Prime Minister of the United Kingdom. *Gules, two vine shoots addorsed, each bearing a bunch of grapes, leaved proper*, are the arms of the Princes LICHNOWSKI in Silesia.

ORANGES and LEMONS are occasionally found, mostly as canting charges, but not often in British armory. The Breton family, ORENGES DE LIMÉROU uses : *Palé d'argent et de gueules, à la bordure de sable, chargée de huit oranges d'or.* *Azure, three oranges or, leaved vert*, is the coat of WICHERS of Holland. To LIVINGSTONE, Viscount TEVIOT, there was granted as an augmentation

to be borne in the 1st and 4th quarters of his arms: *Azure, three oranges slipped proper within an orle of thistles or. Vert, three lemons or*, is the coat of LIMOS of Spain; and with the field *azure* of LIMOJON of France. The *bezants* of MELUN were possibly melons (?).

APPLES and PEARS.—These fruits appear in a considerable number of coats at home and abroad. *Argent, a fess between three apples gules* is borne by APPLETON (many families of this name bear the same coat with variations of the tinctures). In France, POMEREU, Marquis de RICEYS, bears: *Azure, a chevron argent between three apples slipped and leaved, the stalks in chief, or*. The Venetian MEMMI used: *Per fess or and azure, six apples counter-changed, three and three*. (These are thought by the family to be quinces, not apples.) PERROTT bears: *Gules, three pears or, on a chief argent a demi-lion issuant sable. D'Azur, à trois poires d'or, feuillées du même*, is the coat of POIRIER in France. Two curious examples of the manner in which charges were converted into *armes parlantes* are the following:—CRESTIENNOT in Paris bears: *Argent, a chevron between three "bon chrétien" pears azure*; and WARDEN in Scotland: *Argent, a chevron gules between three warden pears leaved proper*.

ACORNS occur not unfrequently. *Azure, three acorns or*, was used by PORET, Marquis de BLOSSEVILLE; VAN EYCK; and DU CHESNE; and, with the addition of stalk and leaves, by the Barons von GREINDL; and with the field *argent* by Barons CLOEPS DE HEERNESSE in Belgium, etc. *Sable, on a fess between six acorns or, three oak leaves proper*, is the coat of OKE, and OKEDEN.

PINE APPLES are often not distinguishable in armory from FIR CONES, which are a pretty common bearing. *Argent, three pine apples vert, stalked or*, is a coat of APPLETON. *Gules, three pine apples or*, was borne by the French Marquises de PINS, and by ARGENSOLA of Spain. *Or, three pine apples vert*, is used by the Spanish PINOS.

Azure, three pine cones or, is the coat of the Counts and Princes von WALDBURG.

Instances appear in armory of the use of many other fruits. Walnuts, cherries, strawberries, melons, etc. are all found as charges at home or abroad.

Ears of rye and of barley appear in very early English coats; one for the name of RYE, *Gules, on a bend argent three rye stalks sable*; the other for GRANDORGE, *Azure, three ears of barley or*. The Scottish family of RIDDELL uses: *Argent, a chevron gules between three ears of rye, slipped and bladed proper* (Plate XXXIII., fig. 11).

GARBS, or WHEAT SHEAVES, belong to the earliest class of English bearings; they appear first on the seal of RANULF BLUNDEVILLE, Earl of CHESTER, who died in 1232. The garbs thus becoming the arms of the Earls of CHESTER were largely assumed as charges by families related to, or feudally dependent on them. Thus the HATTONS bore: *Azure, a chevron between three garbs or*;—and the VERNONS: *Or, on a fess azure three garbs or*. In 1389, when the SCROPE and GROSVENOR controversy was decided, the GROSVENORS being found not legally entitled to the disputed coat (*Azure, a bend or*) assumed in its stead; *Azure, a garb or* (Plate XXXIII., fig. 12) as suggesting a descent from the Earls of CHESTER. This coat is still quartered by the GROSVENORS, Dukes of WESTMINSTER. Among the families referred to above as feudally connected with the Earls of CHESTER were the CHOLMONDELEYS of Vale Royal, who bear: *Gules, a garb or, in chief two helmets argent* (Plate XXXIV., fig. 4) (Marquises CHOLMONDELEY; Barons DELAMERE). The Earldom of CHESTER is now one of the dignities of the Prince of WALES.

Azure, a garb, and in chief two mullets or, is the coat of WAUCHOPE of Niddry in Scotland.

The garb in Heraldry is often *banded* of another tincture, thus the COMINS, or COMYNS, of Yorkshire bore:

Argent, three garbs gules, banded or. The arms of the ancient family of COMYN (Earls of BUCHAN, etc.), of such note and so ramified in Scotland in the thirteenth century, is *Azure, three garbs or*; the sheaves were originally of cummin, and borne allusively to the name, but they have long been understood and blazoned as *garbs*, or sheaves of wheat. Similarly the PEVERELLS bore: *Azure, three garbs argent*, which were originally sheaves of pepper (*vide* Vol. II., Chapter on BADGES). *Sable, three garbs argent*, was borne by M'MURROUGH King of LEINSTER in Ireland, as well as by the old families of SEGRAVE, and DELAFIELD; these are also the arms of the County of BÜCHHEIM in Germany, now quartered by the Counts von SCHÖNBORN.

The Vicomtes de BROASSE, *dit* DE BRETAGNE, chevaliers bannerets of Touraine, afterwards Comtes de PENTHIÈVRE and Ducs d'ETAMPES, bore: *Azure, three garbs or, banded gules* (quartering 2 and 3, BRETAGNE, *Ermine plain*). The charges of the DE BROASSE were originally canting "trois broasses."

Argent, a chevron between three garbs gules, is the coat of SHEFFIELD, Duke of BUCKINGHAM, in 1703; and *Azure, a chevron between three garbs or*, is that of the HATTONS of Cheshire (Earls of WINCHELSEA).

Gules, a chevron between three handfuls of wheat (glanes) or, are the *armes parlantes* of the French GLANNES, Barons de VILLERS-FARLAY.

VEGETABLES, the humbler but more important fruits of the earth, are only very occasionally met with in British armory; but in Continental Heraldry their use is much more frequent, usually indeed in the manner of which we have already seen such a multitude of instances, as allusive to the name of the bearer.

COOLE, or COELEN, in Brabant, uses only *Argent, three cabbage leaves vert*; but another family DE COOLE, in Holland, bears: *Azure, three cabbages or*, a coat which is

borne by the Russian family of KATCHENEVSKI with the addition of *a chief of the last thereon a harp gules*.

THE TURNIP, AND BEETROOT, are more frequently used than the preceding. The Italian RAPACCIOLI and RAVANI, and RAEPSAET in Flanders use : *Azure, a turnip argent, leaved vert*. RAPE, or RASPÉ, of Tournay, the same on a field *gules*.

BEANS, AND BEAN CODS are found in British armory. *Argent, three bean cods fessways in pale vert*, is borne by HARDBEANE. *Azure, a chevron between three bean pods paleways argent*, is used by LE FEVERE DE MANEGHEM of Flanders ; and *Or, three bean pods azure*, by FAVIÈRES.

I have in my collection instances of the use of Maize, Lettuce, Fennel, Sage, Artichokes, Truffels, Celery,

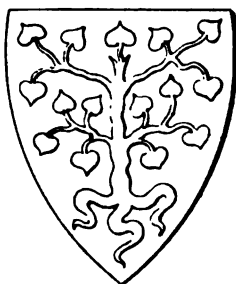


FIG. 80.—ARMS OF CREQUY (v. p. 335).

Carrots, Peas, Cucumbers, etc., but it would lengthen out this chapter unreasonably were I to give instances of all. One more, however, ought not to be passed over, the MUSHROOM, as being about the last bearing which we would fancy a *novus homo* would be likely to assume, yet I have seven or eight instances. The Count de LESSEPS bears : *Argent, on a terrace two vine shoots fruited and at their base as many mushrooms vert ; in the sinister chief a radiant sun proper*. LAUNAY DU VALAY bears : *Gules, six mushrooms argent* ; and GUYOT D'ANFREVILLE : *Azure, a chevron argent between three mushrooms or*.

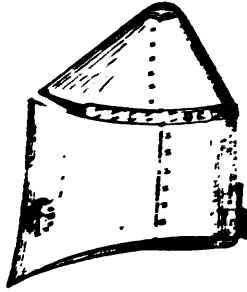


FIG. 81.

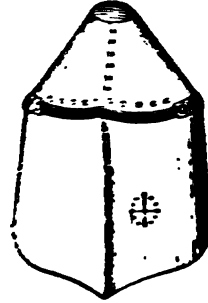


FIG. 82.

(HELMETS FROM WORSAAE, *Nordiske Oldsager*, fig. 570.)

CHAPTER XIV.

INANIMATE CHARGES.—III. MISCELLANEOUS.

MILITARY CHARGES.—Heraldry being military in its origin, and connected in its early development either with military expeditions, or with the jousts which were preparatory for them, it is natural that the implements of warfare, and other objects connected therewith, should find an important place among its emblems.

First of these naturally comes the knightly sword. As a heraldic charge this has a long straight blade with a cross handle; its hilt and its pommel are often of a separate tincture, usually *or*, or gold. *Or, a two-handled sword in pale azure*, is a coat of the Scottish SPALDINGS.

The family of KILPEC, of Kilpec in Herefordshire, bear: *Argent, a sword in bend sable*. The heiress of this family married PHILIP MARMION, Baron of SCRIVELSBY, temp. HENRY III., Hereditary-Grand Champion of England. From this family the Championship passed to the DYMCKES, who bore: *Sable, a sword in pale argent, hilted or*, as their official coat, quartered with their personal arms: *Sable, two lions passant in pale argent, crowned or*. It seems probable

that the MARMYONS had similarly used the coat in combination with their personal arms: *Vair, a fess gules*.

The ERSKINES of Dun quartered in the 2nd and 3rd places: *Gules, a sword in pale argent, hilted and pommelled or*, with the well-known ERSKINE coat: *Argent, a pale sable*, in the 1st and 4th. In British armory, if the contrary be not expressed, the point of the sword is in chief. *Azure, a sword argent*, is the coat of the Genoese FERRI; and the same, but hilted *or*, and with the point in base, of GOUDELIN, Vicomtes de PLÉHÉDEL in Brittany. The arms borne by Maréchal LANNES, Duc de MONTEBELLO, were: *Vert, a sword in pale or*, and a chief with the insignia of a duke of the French Empire (*vide ante*, Plate XI., fig. 3).

The arms of the city of London are: *Argent, a cross gules; in the first canton a sword* (often called a dagger) *of the second*. It is often said that this "dagger" commemorates the despatch of the rebel WAT TYLER by Sir WILLIAM WALWORTH, then Lord Mayor. Like too many heraldic legends this story is without foundation in fact. The sword is simply the well-known emblem of ST. PAUL, patron saint of the city; and *Gules, two swords in saltire argent, hilted and pommelled or*, are still the arms of the See of LONDON. *Azure, two swords in saltire argent hilted or, the points in chief*, are borne by the family of SPADA of Lucca.

Per fess sable and argent, over all two swords in saltire gules, are the arms of the ARCH-MARSHALSHIP of the Holy Roman Empire, held by the Electors, now Kings, of SAXONY. (Hence came the two red swords so familiar to all collectors of Dresden china.) *Gules, three swords in pile argent, or hilts in chief*, is the coat of MINERBETTI of Italy, and ODET of Brittany. *Sable, three swords in pile, points in base argent, hilts and pommels or*, is the coat of PAULET, or POWLETT, Marquess of WINCHESTER.

When swords are borne *barwise* i.e. *fessways in pale*, the blazon must specify to which side of the escutcheon the points are directed. CHUTE uses: *Gules, three swords barwise, points to the dexter, proper, hilted or*. The Roman SPADAS bear: *Gules, three swords bendways in pale argent, the hilts to the chief or; on a chief azure three fleurs-de-lis or*.

Of SPEARS and LANCES we find a good example in the canting coat granted to our great dramatic poet WILLIAM SHAKESPEARE; *Or, on a bend sable a spear of the first, steeled (or pointed), argent* (Plate XXXIV., fig. 2). *Azure a lance or*, is the coat of the Italian SOLDATI; the same, *enfiled at its point by an annulet argent*, is borne by DANBY of France.

Gules, three tilting spears, erect in fess or, the points argent, is borne by AMHERST, Earls AMHERST. *Gules, three tilting spears or, armed argent, two in saltire the third reversed in pale*; are the arms of the *herba*, or clan of JELITA in Poland, as such they are borne by JELITOWSKI, the Counts BIELSKI; and ZAMOISKY, etc.

CRONELS, which are the blunted ends of lances used in jousts and tournaments, are found in the coat of WISEMAN, *Sable, a chevron ermine between three cronels argent*. JOGHEMS of Holland bears: *Gules, three cronels argent*, (*vide infra*, p. 103, under CHESS-ROOK).

Or, a pike-head in bend sable, is the coat of the Counts von REICHENSTEIN. *Gules, a lance-head bendways argent*, is the coat of the Counts LAINCEL in France. *Sable, three spear-heads argent gutty de sang*, is the coat of APREECE, or PRICE, and is also borne with the addition of *a chevron argent* by other Welsh families of PRICE, WILLIAMS, REES, WATKINS, JONES; the Squire of the Black Prince, Sir DAVID GAM, bore the same.

Sable, a battle axe or, headed argent, is the coat of OLDMIXON. *Gules, a Lochaber axe between three boar's heads erased argent*, is borne by RANKEN of Scotland.



1

2

3

4

5



1. Sword.
(*Jeanne d'Arc.*)



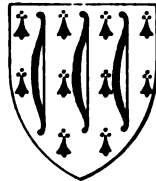
2. Spear.
(*Shakespeare.*)



3. Battle Axe.
(*Wright.*)



4. Helmet.
(*Cholmondeley.*)



5. Long-bow.
(*Bowes.*)



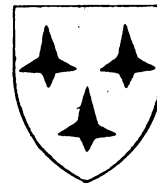
6. Arrow.
(*Archer.*)



7. Pheon.
(*Sydney.*)



8. Battering Rams.
(*Bertie.*)



9. Caltrap.
(*Trepper.*)



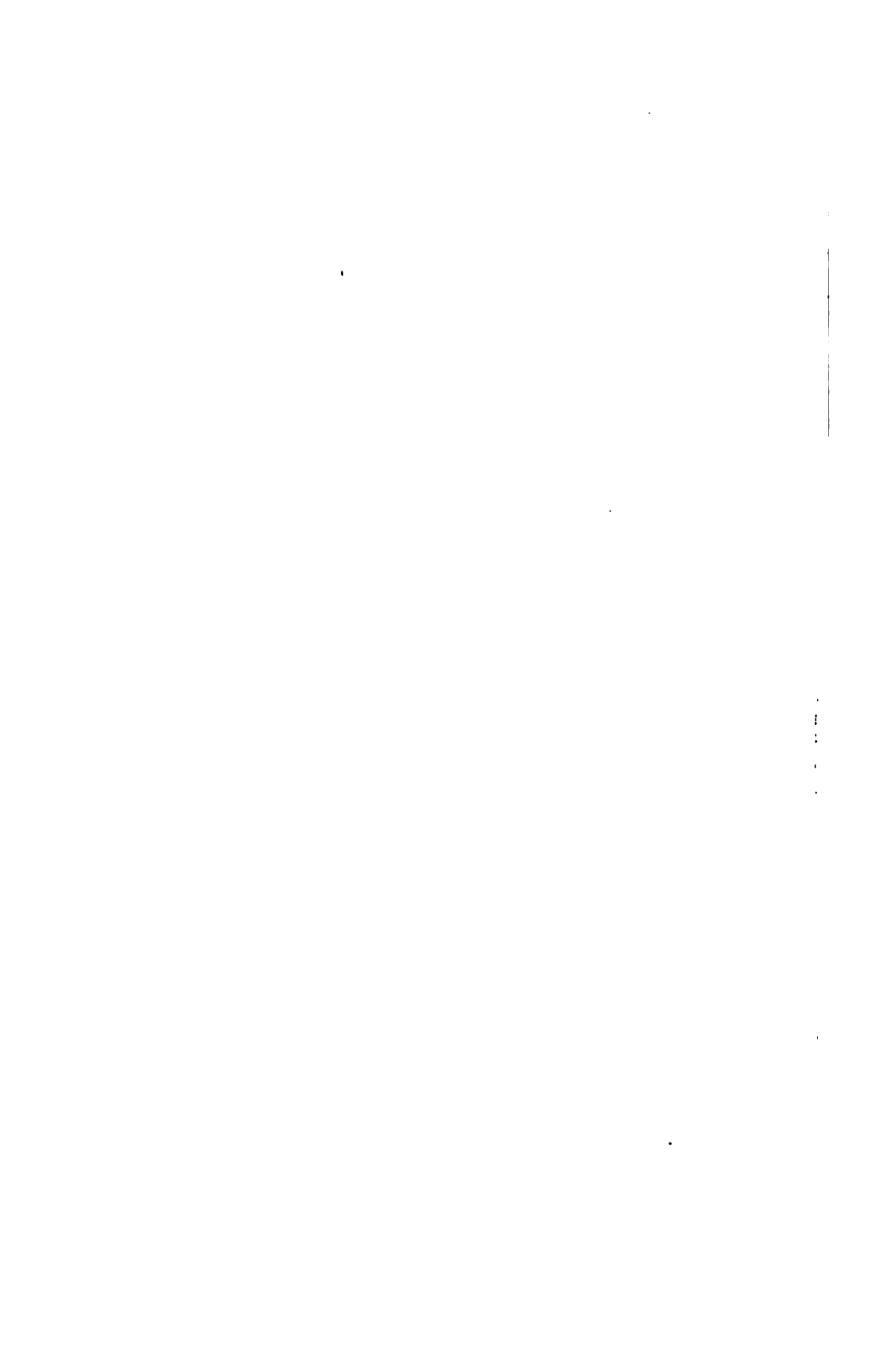
10. Chains.
(*Navarre.*)



11. Chains.
(*Alberti.*)



12. Water Budget.
(*Ross.*)



Azure, an axe argent in bend, is the coat of the Barons BIEL of Mecklenburg. *Gules, a broad axe argent, the handle or* (the blade turned to the sinister), are the arms of the Polish *herba* of TOPOR, and as such are borne by the Counts OSSOLIN-OSSOLINSKI; TARLO; MORSKI; and ZABIELLO. The Polish Counts OKSZA-GRABOWSKI, and the family of OKULICZ in Russia, bear the like; but the blade is turned to the dexter, and the handle is *sable*.

Gules, two halberts addorsed or, is borne by the Marquises ACHEY DE THORAISE in France. *Argent, three doloires, or broad axes, gules, those in chief addorsed*, is the coat of RENTY in Artois; quartered from early times with *Argent, three bars gules*, by the great house of CROY, Princes de CHIMAY (MAURICE, *Toison d'Or*, planches xv., xxii., etc.; and v. Vol. II., p. 59).

The arms of WRIGHT are: *Azure, a chevron between three battle-axes argent* (Plate XXXIV., fig. 3).

HELMETS, as external appendages to Armorial Coats, will be dealt with elsewhere. They are drawn in profile unless another position be expressed. *Argent, three morions sable banded gules*, are the arms of the Barons KETELHODT. *Azure, three helmets argent*, is the coat of the ANTELMi of Venice, and GUIBERT of France. *Sable, three tilting-helms argent*, is an old coat of DAUBENY (fig. 85).

Of BOWS we have an example in Plate XXXIV., fig. 5. *Ermine, three bows bent and stringed paleways in fess sable*, the *armes parlantes* of BOWES, Lords BOWES of Clonlony in Ireland. With the bows *gules* this coat is quartered by the Earls of STRATHMORE, for BOWES of Streatlam in Northumberland. BOWES of Bradley, co. Durham, bore the same coat; and Sir FRANCIS BOWES of Thornton was allowed it with three *torteaux* in chief as a difference. (*Visitation of Durham*.) These are long-bows, but the crossbow is also used in British Heraldry, and is that which most generally appears in the armory

of Continental nations; as an exception we find, *Or, three long bows fessways in pale azure, stringed sable*, the coat of the Bavarian Counts d'ARCO. 'TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster Band, plate xiv., Nurnberg, 1818. *Or, a lion rampant, double-tailed gules, holding a crossbow erect of the last, the bow and string sable, the bolt argent*, is the coat of the Swedish province of SMALAND.

Gules, a crossbow or, is used by BALISTE of France, and

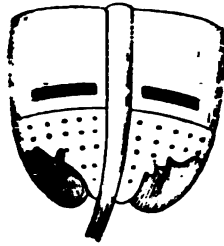


FIG. 83.

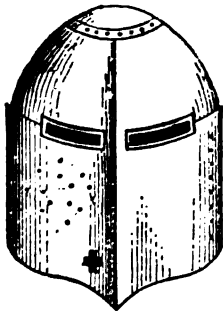


FIG. 84.

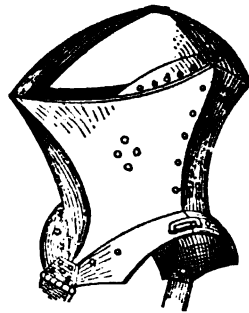


FIG. 85.

by ZMODSKI of Poland (Plate XXXVI., fig. 5.) *Ermine, a crossbow bent in pale gules*, is the coat of ALBASTER in England, a curious corruption of the original ARBALESTIER. The ARBALESTES, Vicomtes de MELUN, bore: *d'Or, au sautoir engrêlé de sable, cantonné de quatre arbalètes tendues de gueules*.

 ARROWS, if not otherwise blazoned, are borne paleways with the points downwards, and are said to be *barbed* of the tincture of the points, and *feathered*, or *flighted*, of that of the feathers. The coat of HALES of Norfolk is: *Gules, three arrows or, feathered and barbed argent*. *Vert, an arrow argent, the point upward*, is said to be the ancient coat of M'ADAM; but the coat registered is, *Vert, three arrows argent*.

Argent, an arrow in bend-sinister or, winged sable, is the curious coat of ALF, in Denmark. *Azure, beneath an open crown two arrows in saltire or, their points in chief argent*. *Azure, three arrows argent*, is the canting coat of ARREAU, in France; the same, but with the charges *or*, is that of the English ARCHERS. (Plate XXXIV., fig. 6.)

ARROWS IN BUNDLES (usually of three only) are called sheaves, and are said to be *banded*.

BIRD-BOLTS, or QUARRELS, are names given to the shorter arrows used with the crossbow: *Azure, three bird-bolts or*, are the *armes parlantes* of BOLTON (the bird-bolts have blunted heads). *Argent, three bird-bolts gules*, appears in CHARLES'S *Roll* for RALPH DE BOZON.

A BROAD ARROW and a PHEON are represented similarly, except that the Pheon has its inner edges jagged, or enrailed. In English Heraldry the Pheon is represented with the point downwards, as in Plate XXXIV., fig. 7, the arms of SYDNEY, Earl of LEICESTER: *Or, a pheon azure*. In French and Scottish armory the pheon is usually drawn with the point uppermost. The Breton Counts WALSH, originally from Ireland, use: *Argent, a chevron gules between three pheons sable*. The arms of SCOTT of Fawsyde, were: *Argent, a pheon point upward sable between three lion's heads erased gules*.

SCYTHES.—The scythe-blades, which appear in the coats of several great Polish houses, would scarcely seem

to be of military origin, and fitly to claim a place in this section. This is however the case. The scythe-blade fixed vertically at the end of a long pole, was the *arme blanche* of the Polish peasantry; and those who have read the history of their attempts to regain national independence will hardly need to be reminded how very efficient a weapon this proved itself to be at close quarters, and especially against cavalry, in many a sanguinary conflict. The Counts ALEXANDROWICZ, bear: *Gules, two scythe-blades in saltire between two broken swords in pale, the hilt of the one in chief, that of the other in base proper*. The families which compose the house, or *herba* of ROLA, bear: *Gules, three scythe-blades in pairle, issuing from a rose in the centre point, all argent* (Plate XXXVI., fig. 3). This coat is borne by the Counts ROLA-WOLSKI. Another great Polish house, that of PRUSS II., has the coat: *Gules, two scythe-blades in oval, the points crossing each other argent, and the ends in base tied together or, the whole surmounted in chief by a cross patriarchal-patée, of which the lower arm on the sinister side is wanting*. These are the arms of the Counts JEZIERSKI.

SHIELDS differing in shape are sometimes found in Continental Heraldry. The Polish clan of JANINA bore: *Or* (often *gules*), *an oval buckler of bronze* (or *purple*), the coat used by SOBIESKI. *Gules, in bend-sinister, a round* (or *oval*) *target, with pointed centre argent*, is the *surtout* of the Barons ROTHSCHILD, now Lords ROTHSCHILD in the Peerage of the United Kingdom. *Gules, a round target between three antique crowns or*, is the coat of GRANT, of Ballindalloch.

TENTS.—*Sable, three tents argent*, is borne by SABCOTT of Northamptonshire, and with a chevron of the same by TENTON.

MILITARY BANNERS occur chiefly in comparatively recent heraldry in Great Britain, as in the present coat

of BANNERMAN : *Gules, a banner displayed argent, thereon a canton azure charged with a saltire of the second*, which seems to have superseded in the seventeenth century the insignia formerly borne by that family (STODART, *Scottish Arms*, ii., 396). The Counts and Dukes of WÜRTTEMBERG, have since 1336, quartered with their arms the official insignia of Great Standard Bearer of the Empire : *Azure, the Imperial banner* (charged with a single-headed eagle displayed) *in bend proper*. The Portuguese family of BANDEIRA use : *Gules, on a banner argent, its lance and fringe or, a lion rampant sable*. *Gules, a banner gathered round the splintered staff in bend or*, is borne by the Austrian Counts CETTNER, and by PRZEROWA of Poland. (For GONFANONS, v. p. 388.)

BATTERING RAMS appear in the coat of the family of BERTIE, of which were the Earls of ABINGDON, the Dukes of ANCASTER and KESTIVEN, and the Earls of LINDSEY in England ; they are : *Argent, three battering rams fessways in pale proper, armed and garnished azure* (Plate XXXIV., fig. 8.)

BEACONS used to convey intelligence of the approach of an enemy, or to muster troops, appear in two or three British coats. *Azure, three beacons inflamed proper, with ladders or*, are the arms of GERVIS ; and, with a *sable* field, of DAUNT.

The CALTRAP, or CHEVAL-TRAP (*chausse-trape*), was a military instrument of iron, with four sharp points so arranged that however it lay one point was uppermost. It was placed to defend a post against the approach of cavalry. The family of TRAPPER bore : *Argent, three caltraps sable* (Plate XXXIV., fig. 9). *Or, three caltraps gules*, is a coat granted to HORSEMAN in 1590. The French family of GUETTEVILLE DE GUÉNONVILLE bore : *d'Argent, semé de chausse-trapes de sable*. (But see p. 80.)

CHAINS as a Heraldic Charge are directly associated

with military affairs. They are mostly found in the armory of the southern countries of Europe, especially in the Peninsula. The most illustrious example of their use occurs in the arms of the Kingdom of NAVARRE (Plate XXXIV., fig. 10), *Gules, a cross, saltire, and double orle of chains, linked together or*, the coat which according to tradition was assumed by SANCHE "the Strong" in memory of a successful attack in 1212 on the camp of the Moorish army under MIRAMOLIN, which was defended by a strong barricade of chains through which SANCHE and his followers cut their way. MENÉTRIER points out that this coat is an allusive one to the name of NAVARRE; *una varra*, or *'na varra*, in the Basque *patois* being the name of a chain. Notwithstanding this I have elsewhere ("The Heraldry of Spain and Portugal," p. 2) given my reasons for the opinion that this story is not lightly to be relegated to the ordinary limbo of heraldic myths. In any case, the chain was assumed into the coat of many of the noble families who are said to have been present with SANCHE on this occasion. (See ARGOTE DE MOLINA, *Nobleza del Andaluzia*, i., cap. 46.) The MENDOZAS bore: *Gules, a bend vert bordered or, over all an orle and saltire of chains of the last*. ZUÑIGA adopted *a chain in orle or*, over the plain coat, *Argent, a bend sable*; and MENESEZ assumed, *Or, a chain in bend azure*. Among the other families using chains as charges are PERALTA, SOTO, URBINA, TELLEZ, etc. Many others bore it as a charge on a bordure, e.g. BERMUDEZ, MUÑOZ, FERNANDEZ, IRIARTE, YRUSTA, VARELA, etc. (See PIFERRER, *Nobiliario de España*.)

On the counter-seals of Kings LOUIS V., PHILIP V., and CHARLES IV., of France, the shield of FRANCE-ANCIENT is placed within an 8-foil upon a device of the chains of NAVARRE, in memory of their mother, JEANNE, wife of PHILIP IV. (*le Bel*) and daughter and heiress of

HENRY I., King of NAVARRE. (See VRÉE, *Généalogie des Comtes de Flandre*, plates xli., xlii.) In later times, as by LOUIS XIV., the arms of NAVARRE were not quartered with those of FRANCE, but were borne on a separate escutcheon, the two shields being *accollés*, under one helmet and crown. (The dalmatic worn by the sinister supporter, and the banner borne by it, are alike charged with the arms of NAVARRE.)

The chains of NAVARRE came in time to be confounded, by some ill-informed heraldic writers, with a carbuncle or escarbuncle, and we accordingly find them sometimes so blazoned. *Per fess Argent and azure, over all an escarbuncle or*, is the coat of Baron HAUSSMANN the Parisian edile under the Second Empire (Plate XXXVI., fig. 1). (I have in an earlier chapter pointed out that this heraldic charge originated in the metal boss and bars with which an ancient shield was strengthened, and was no portion of its heraldic bearings, though in some cases it afterwards became an integral part of them, as in the case of the arms of the Dukes of CLEVES, *Gules, an escutcheon argent, over all an escarbuncle or*. Possibly the name of the bearing may have originated in a precious stone set as an ornament in the central boss of the shield.) Chains are borne in the English coat of ANDERTON; *Sable, three chains argent*. *Argent, two chains in saltire gules* (or *azure*), is borne by ZANCHINI of Tuscany; and *Azure, two chains in saltire argent, attached to an annulet in the centre-point or*, is the well-known coat of the ALBERTI. (Plate XXXIV., fig. 11.) *Sable, a chain, of two links and as many half links, in pale argent*, were the arms of the Barons von NEUHOF (or NEUENHOF), to which belonged the unfortunate adventurer, THEODORE, King of CORSICA.

THE WATER BUDGET (*bouse*), is a conventional representation of the leather bags in which water was carried; and probably dates from crusading times when such

vessels were employed in the marches across the deserts. It was depicted with considerable variety of form in the early *Rolls of Arms*. It is very seldom met with except in English Heraldry, where its primary use appears to have been as a canting coat. The TRUSBUTS, Barons of WARTRE in Holderness, bore : *d'Argent, à trois bouts d'eau de gules*, and thereby symbolised both their family name, and their baronial estate. ROSA, heiress of the TRUSBUTS, married EVERARD DE ROS; and, as was usual in the case of great heiresses, her arms were assumed by her descendants, and were borne with variations of tincture by several families of DE ROS, or DE ROOS, of these an example is given on Plate XXXIV., fig. 12. The water budget is found as a charge in a few Scottish coats mostly of modern date, in which as in several modern English coats, borne by families of the name of ROSE, it was probably assumed without any other connection with the ancient family than similarity of name. The Lords ROSS bore : *Or, a chevron chequy sable and argent between three water-bougets of the second*. The ROSES of Kilravock bear : *Or, a boar's head coupé gules between three water-bougets sable*. *Or, three water-bougets sable* (Plate XXXIV., fig. 12) are the arms of ROSS of Kendal, quartered by Queen KATHARINE PARR.

Of the equipment of a knight the shoes of his horse formed a very important part, and we may therefore include them in this section. A horseshoe being the badge of the MARSHALLS (*See* PLANCHÉ, *Pursuivant*, p. 114) horseshoes were assumed as *armes parlantes* by their descendants the FERRERS who appear to have borne, *Sable, six horseshoes argent*. (Sometimes the colours are reversed.) Later they bore (as Earls of DERBY) *Vairé, or and gules, on a bordure azure six horseshoes argent*. *Or, three horseshoes sable*, is the coat of VAN DER HOVEN in Holland; it is also that of FERRIER in Scotland.

The early coat of HENRI DE FERRIÈRES appears on his seal in 1205 (DEMAI, p. 205). It bears an escutcheon with a bordure charged with six horseshoes. I have engraved it Vol. II., p. 64, fig. 11. *Azure, a horseshoe argent*, is the coat of the Counts, and Princes, von TRAUTSON. *D'Argent, à trois fers de cheval de gueules cloués d'or*, is the coat of LA FERRIÈRE. FERRAGUT in Spain bears: *Gules, a horseshoe and in base a passion nail paleways or*.

It is perhaps in the armory of the great houses of Poland that the horseshoe occupies the most prominent place. The family of the Counts DOLENGA bear: *Azure, a horseshoe argent ensigned at the top with a small cross patée or*; and between the branches of the shoe, an arrow in pale of the second flighted of the third, point in base. (Plate XXI., fig. 12.) The Counts GUTAKOWSKI bear: *Azure, between three estoiles, a horseshoe argent, surmounted by a plume of three ostrich feathers proper*. The Counts de RYTWIANY-ZBOROWSKI, of the great family of JASTRE-ZEMBIĘĆ, bore: *Azure, a horseshoe reversed* (that is with the points in chief) *between its branches a small cross pattée en abîme*. (It must be noticed that French armory differs from our own with regard to the position of the horseshoe; in *our* blazon the horseshoe is borne with the semicircular curve towards the chief, but in French blazon this is *un fer de cheval versé*.) (Cf. RASCIA, vol. ii., p. 123.)

The family of POBOG, bears: *Azure, a horseshoe argent ensigned in chief with a small cross patée or*; to this house belong the Counts ZAPOL-ZAPOLSKI. The family of KRZYWDA bear the same coat, except that the cross patée on the horseshoe lacks its sinister arm, and that another gold cross patée is placed *en abîme*.

BREYS, or BARNACLES, a twitch to curb horses, occur in the arms of DE GENEVILLE, or JOINVILLE, and this coat appears in several early English *Rolls of Arms*.

Azure, three breys or, on a chief argent a lion issuant gules. These are said to be the chief arms of the family (to which DE JOINVILLE the Chronicler of the Crusades belonged). But in GLOVER'S *Roll*, No. 103, and *Second Nobility Roll* of EDWARD III., No. 77, this coat with a chief ermine is attributed to GEOFFREY DE GENEVILL. The Lords GENEVILE in Ireland appear to have borne the same, and in the *Armorial de Gueldre* the chief is distinctly ermine. So also in PLANCHÉ'S *Roll*, and in the *Rolls* of the Thirteenth Century, and CHARLES'S *Roll*. SIMON DE GENEVILLE (No. 102 in GLOVER'S *Roll*) bears the coat first given, but differenced with the field sable. *Gules, a barnacle argent*, is borne by WYATT (Plate XXXV., fig. 1). *Argent, a barnacle sable*, is the coat of BARNAKE, who also bore: *Argent, three horse barnacles sable*. *Per fess gules and azure (one or) three barnacles argent*, was another coat of WYATT, or WYOT.

STIRRUPS are generally borne attached to a leather thong and buckle, as in the coat of SCUDAMORE, Plate XXXV., fig. 2. *Gules, three stirrups leathered and buckled or*, borne by the Viscounts SCUDAMORE in Ireland. The GIFFORDS used the same but on an *azure* field. *Gules, a stirrup (without a leather) argent*, is the coat of the *herba* of STRZEMIE in Poland, borne by the JANISZEWSKI, etc., and (*within a bordure or*) by the Counts BRZOSTOWSKI.

LISTS.—We may notice here several instances in which the lists used in the tournaments were borne as armorial charges. The Dutch VREYHOFS bore: *Or a tournament barrier sable*. The arms of GIOVIO, now borne as, *Azure, a wall or, a chief of the Empire*, are given in GOUSSAN-COURT'S *Martyrologe des Chevaliers de S. Jean de Hierusalem* as: *de Gueules, à une lice à courir la bague d'argent, au chef d'or chargé d'un aigle de sable*. (Plate XXXVI., fig. 9).

CASTLES.—This may be as convenient a place as any

in which to speak of Castles and other buildings, many of which were of course military in their nature ; and are frequent Heraldic charges. The Castle is generally represented by an isolated wall, above which appear towers usually, though not invariably, three in number, and this fact requires specification in the blazon.

The best known example is afforded by the *armes parlantes* of the kingdom of CASTILE, now and for many generations back occupying the first and fourth quarters in the shield of the Spanish Monarchy. They are represented on Plate XXXV., fig. 3, and are, *Gules, a castle triple-towered or*. Later refinement has specified that the gate, or port, is *azure*. By modern rules we find that the colour of the masoning, or marks of mortar between the stones, should also be indicated ; this is almost invariably *sable*, and as its mention is by no means general, I do not advise the student to cumber his blazon therewith ; though I give the example of *Gules, a castle triple-towered argent masoned sable*, which is the blazon of a quartering borne by LINDSAY for the feudal title of LINDORES. Occasionally the field is thus masoned as in the coat of PEREZ, of Portugal, *Argent, masoned sable a fess gules*. *Vide p. 379.*)

Gules, a castle argent, was the coat of the Marquises of CASTILLON, and with the charge *or* was also the bearing of the CASTILLES, Marquises de CHIENOISE ; of DE CASTELLANE, and of SALVIAC. *Gules, a castle with two towers argent, the port and windows sable*, are the coat of the Lordship of HOMBURG, quartered by the Counts of SAYN. (Plate XXXVI., fig. 6.)

If the cupolas of towers are surmounted by a vane they are said to be *girouettes* of such a tincture.

The French nobles used these vanes, generally banner-shaped and gilded and painted to represent their family arms, as a sign of their *noblesse*. DU VIEUXCHÂTEL DE KERLEORET in Brittany, bears : *d'Azur, a un château*

d'argent girouetté d'or. The CHÂTELAÎNS of France use : *Azure, a chateau of three towers girouettés azure.*

In many old representations the Heraldic Castle stretches across the whole field from one edge of the shield to the other, as still in the arms of the great Polish *herba* of GRZYMALA. (See NIESIECKI, *Korona Polska*, Warsaw, 1728-1743.) *Or, a castle triple-towered gules, the port open, the portcullis sable* (now borne, but not originally, *on a terrace vert*). These arms with slight variations are borne by the Counts GRZYMALA (DE GRUDNA-GRUDZINSKI); the Counts JABLONOWSKI; and the Count POTULITZ-POTULICKI. (Some add a knight in armour at the gate.) The Castle is thus borne in several City arms (e.g. those of Prague and Cracow) and in the bearings adopted for several of the Tuscan *Compartimenti* (see *Le Armi dei Municipj Toscani*, Firenze, 1864).

TOWERS are frequent in armory; and, like castles, are often placed upon a mount in base, or rise out of water, treated either naturally, or conventionally, *i.e. Barry argent and azure.* *Or, a castle gules, in base the sea argent*, is the coat of BROUCHIER of Provence; and the same, but with *the base wavy azure and argent*, is borne by FERNANDES DE CASTILLO of Spain. The Tower, is however, often represented as an isolated charge, as in Plate XXXV., fig. 4, the coat of TOWERS or DE LA TOWRE, *Azure, a tower or.* If the tower be surmounted with turrets, as is often the case, the fact is mentioned. *Or, a tower triple-towered azure*, is a coat of BLUNT, or BLOUNT. In modern blazon the castle and tower are not so distinctly defined as in earlier instances. I subjoin examples of both bearings. *Azure, fleury or, over all a castle argent*, was borne by LA TOUR D'AUVERGNE (Vicomtes de TURENNE, Comtes D'AUVERGNE, Ducs de BOUILLON, Princes de SÉDAN).

Gules, on a mount or, a tower argent, roofed azure, is the coat of the Bavarian Barons HARS DORF.

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1. Barnacle.
(Wyatt.)



2. Stirrup.
(Soudamore.)



3. Castle.
(Castille.)



4. Tower.
(de la Toure.)



5. Tower triple-towered.
(Aberdeen.)



6. Scaling Ladder.
(van Donop.)



7. Column.
(Colonna.)



8. Columna.
(Arigonio.)



9. Ladder.
(Galileo.)



10. Stair.
(Gradenigo.)



11. Lymphad with Fire.
(Lorn.)



12. Lymphad under Sail.
(Caithness)

The French Marquises D'APCHIER, bore : *Or, a castle triple-towered gules, from each of the exterior towers a battle-axe issuant azure, the edge of each turned to the flanks of the shield. Argent, a tower gules, in front of two sceptres in saltire azure*, is the coat of the Princes von THURN.

Azure, a tower or, is borne by CANO, Barons de MEGHEM; and (with a naked woman proper issuing therefrom and holding a flower *azure*) by the Bavarian Barons von FÜRSTENWARTER. *Azure, on a rock a castle triple-towered argent*, is the coat of Prince POZZO DI BORGO. The arms of the city of EDINBURGH are : *Argent, on a rock proper, a castle triple-towered sable, masoned of the first, topped with vanes gules; the windows and portcullis closed of the last*. The arms of the city of ABERDEEN, as confirmed by Sir CHARLES ERSKINE, LYON, in 1674, are : *Gules, three towers triple-towered, within a double tressure flory-counter-flory argent* (Plate XXXV., fig 5).

In some Irish and Spanish coats the castle is borne supported by two lions or other animals rampant. The arms borne by the O'KELLYS are : *Gules, on a mount vert a tower supported by two lions rampant argent*. The Portuguese CAMARA use : *Sable, on a terrace in base vert, a tower supported by two greyhounds argent*; a variation is : *Sable, out of the sea in base, a tower argent supported by two seals proper*.

In the *Wappenrolle von Zürich* there is given the curious coat of WILL : *Or, on a rocky base bendways gules a castle azure*. (No. 326.)

It need hardly be mentioned that castles entered largely into the so-called arms of cities. These arms were usually derived from the Common Seal of the Burgh, on which a castle was naturally the prominent figure.

The arms of HAMBURG are : *Argent, on a terrace vert a castle triple-towered gules, the port open*. Those of the city and Marquisate of ANTWERP are : *Gules, three*

towers in triangle connected by walls argent: in chief two human right hands couped, in bend and bend-sinister. To this was often added a chief of the Empire.

The arms of the city of Dublin are: *Azure, three castles argent, inflamed proper.* *Gules, three towers triple-towered argent,* is the coat of COUDENBERG, one of the seven patrician families of Brussels. *Or, three castles azure,* is used by TORELLES of Spain. *Or, five castles in saltire sable, within a bordure gules thereon nine saltires of the first,* is borne by the PEÑERANDAS of Spain. The arms of the kingdom of the ALGARVES was: *Gules, seven castles argent.* *Azure, three towers argent,* was the coat of the Marquise de POMPADOUR.

The Vicomtes VAN DAM in Flanders use: *Per fess gules and sable, three towers argent mal ordonnés* (i.e. one in chief and two in base).

THE CASTLE or TOWER sometimes occurs in conjunction with other buildings, or with a projecting wall. In the *Armorial de Geldre*, the arms of TURPIN DE VINAY are represented with "*un pan de mur*" stretching towards the sinister flank of the shield. In the later Supplement which follows M. VALLET'S edition of the *Armorial de Berry*, the coat of VIGNAY, or LA TOUR DE VINAY, is blazoned: *de Gueules, à une tour d'argent, et un avant-mur crénelé du même* (No. 1950, p. 198), (Plate XXXVI., fig. 4). *Azure, over water in base, a bridge of two arches thereon a castle argent,* is the coat of PONTEDERA, (Plate XXXVI., fig. 7). *Azure, a bridge argent supporting a castle or,* is borne by PONTAUT; this resembles the eighteenth century English coat of TROWBRIDGE, Bart. *Or, over water in base a bridge of three arches embattled, thereon a tower proper, its flag flying azure charged with a cross potent of the field; on a canton of the third two keys in saltire gold.*

Of bridges without castles there are a good many instances. The Scottish family of BRIDGE naturally

bears : *Gules, a bridge of one arch argent, streams transfluent proper.* *Gules, a bridge of two arches or,* is borne by the Marquises of PONTEVÈS in France. *Or, a bridge of three arches sable,* is used by the Prussian BRÜCKNERS. The Venetian Counts da PONTE carried : *Azure, a bridge of one arch with steps* (? the Rialto) *or.* In the coat of REYNELL of Devon the whole field is *Argent, masoned sable, with a chief of the second* (*vide ante*, p. 375).

WALLS are occasionally found alone without towers thus, *Argent, a wall gules,* is the coat of the Danish Counts REVENTLOW. The original coat of the Counts VON PREYSING is : *Gules, a wall in base embattled argent, masoned sable.* *Azure, in base a wall embattled or,* is the coat of the Markgravate of OBER-LAUSITZ, quartered in the arms of the Saxon Duchies. *Or, a broken wall in fess proper, on a chief sable three escallops of the first, and in base a rose gules,* was borne by GRAHAM of Inchbrakie. Of other buildings there is a great variety, borne usually with some canting reference. *Azure, a house argent,* is the coat of CASANOVA ; the Spanish CASANOVAS bear : *Gules, two square houses accosted argent ; Gules, a portal or,* appears for LA PORTE ; *Or, a palace azure,* for DESPALAU of Spain ; *Gules, a church argent,* for KIRCHNER ; *Azure, a chapel or,* for LA CHAPELLE. *Gules, three single arches or,* is a coat of ARCHER. *Sable, three dove-cotes argent,* appears for SAPCOTE, in the *Visitation of Huntingdon* by CAMDEN in 1613. We have one or two instances in which a whole town is represented. The arms of the Spanish Kingdom of VALENCIA are : *Gules, a city argent.* One of the quarterings granted to CORTEZ was *Azure, a representation of the city of Mexico proper rising from a champagne barry-wavy argent and azure.* The escutcheon of PIZARRO contains two such coats ; one *Sable, a town rising out of waves argent ;* the other *Sable, a town on an island, the spire of the church crowned with an Imperial crown proper.*

In contrast with these almost the slightest shelter possible, a mere roof supported on four posts, called in Polish by the name of *Brog*, appears in the arms of the illustrious Polish family of LESZCZYC; *Gules, a square roof or, on four posts argent* (Plate XXXVI., fig. 8), borne by the Counts LESZCZYC DE RADOLIN-RADOLINSKI, and by the Counts SUMIN-SUMINSKI.

COLUMNS and PILLARS, are not of frequent occurrence as heraldic charges, but there are a few instances in British armory and more abroad. In Plate XXXV., fig. 7, are the arms of the great Roman family of COLONNA, Princes of PALESTRINA, Dukes of PALIANO, etc.; *Gules, a column argent, its base and capital or, surmounted by a crown of the last.* (See also Vol. II., Plate XVIII., fig. 2.) This coat is also used by the COLONNA, Counts WALEWSKI of Poland; and by the Counts of RÖMHILD, now extinct, whose arms are quartered in the esùcheons of the Saxon Duchies.

The CALISTANI of Verona, use: *Vert, a column argent. Gules, a column crowned or, round it a serpent twined azure engoulé of the first*, is the coat of BISCIA of ROME. *Or, a column gules between three Cornish choughs proper*, is used by KYNDER. A Scottish coat, that of EDWARD, is: *Azure, a fess argent, surmounted of a pillar gules issuing from the base wavy azure.* The Cornish TREMENHEERES bear: *Sable, three columns paleways in fess argent.* The MAJORS of Suffolk use: *Azure, three Corinthian columns, two and one, each surmounted by a ball, argent.*

A curious Italian coat that of ARIGONIO of Rome; *Argent, three columns paleways in fess supporting a lion passant gules, on a chief azure, an eagle displayed or.* (Plate XXXV., fig. 8.)

LADDERS in British armory are invariably scaling ladders having hooks at the top of the perpendiculars. *Argent, three scaling-ladders bendways gules*, is a coat of KILLINGWORTH; *Or, three scaling-ladders bendways*



1. Escarbuncle.
(Hausmann.)



2. Forces à tondeur.
(van Riebeck.)



3. Scythes.
(Rola.)



4. Pan de mur.
(la Tour de Vinay.)



5. Cross-bow.
(Zmodski.)



6. Castle double-towered.
(Homburg.)



7. Bridge
(Pontedera.)



8. Brog.
(Leczyc.)



9. Lista.
(Giovio.)



10. Orb.
(Mun.)



11. Cremaillière.
(Kettler.)



12. Foi.
(Ferrus.)



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throughout gules (that is they touch the edges of the shield) is borne by CHEPSTOW, otherwise SCHIPSTOW. The ordinary ladder without hooks appears as a canting charge in the coat of the Princes della SCALA, of Verona. Anciently they bore: *Gules, a ladder of four steps in pale argent*. The more modern coat is: *Gules, a ladder in pale, supported by two greyhounds rampant argent*. The SCALIGERS, who pretended descent from the SCALA Princes, used: *Or, an eagle displayed sable, holding in its claws a ladder of three steps gules*. *Or, a ladder of three steps in pale gules*, was the coat of the astronomer GALILEO.

In the *Zürich Wappenrolle* there is an early instance of the use of a ladder as a charge; No. 430, the coat of WERIAN, is: *Argent, a mount in base of three coupeaux vert supporting a ladder of four steps in pale gules*. *Or, a scaling-ladder in bend sable*, is used by the Barons von LÜTZOW; *Argent, a scaling-ladder gules, barred or*, is the coat of the Counts BREDOW.

The Barons von DONOP bear: *Argent, a scaling-ladder gules*, consisting of a single pole hooked at the top, and with traverses as steps. (Plate XXXV., fig. 6.) In the *Wappenrolle von Zürich*, No. 322, is the canting coat of LAITERBERG: *Argent, two ladders in saltire gules*. The GRADENIGHI of Venice appear to have borne originally, *Gules, a ladder in bend argent*, but in process of time the ladder has been converted into a regular stair, filled up *azure*; as in Plate XXXV., fig. 10, the coat of the Counts GRADENIGO. *Gules, a stair of eight steps in bend argent*, is the coat of BONOMO, a patrician family of Trieste.

THE CATAPULT, or BALISTA is known in armory by the old name of a *swepe*. I am acquainted with only one instance of its use. MAGNALL bears: *Argent, a swepe azure, charged with a stone or*.

THE SLING, which was in effect a catapult on a small scale, occurs in the British coat of CARDEN: *Sable, a sling*

between two pions argent ; and in a very few foreign coats.

THE PORTCULLIS or HERSE (*herse sarasine*), so well known as a Tudor badge (*v.* Vol. II.) occurs not very frequently as an armorial charge. *Argent, a portcullis sable, chained proper*, is the coat of REYNOLDS in England ; and in Scotland is recorded in WORKMAN'S MS. as the *armes parlantes* of WINDYGATE (!) more generally borne as *Gules, a portcullis or*, which is also the coat of APELVOISIN in France (*de Gueules, à une herse sarasine d'or*).

In CARR'S MS., printed as an appendix to TONGE'S *Visitation of the County of Durham* (Surtees Society) is the coat of ROBERT LEWEN, Sheriff of Newcastle : *Argent, a bend brelessé gules, over all a portcullis in chief azure*. Here the portcullis is not an isolated charge, but it occupies the whole chief with its two horizontal and five vertical bars, the latter ending in spikes.

In later times CANNON, and other fire-arms, have found their way into the list of armorial charges. *Argent, a culverin in fess sable*, is the coat of LEIGH. LEVERSAGE bears : *Gules, three lion's heads erased argent, in the centre a matchlock or*. *Gules, three cannon fessways in pale argent*, is the coat of GUNNING. *Gules, six cannon mounted aculés 2, 2, 2, argent*, are the arms assigned to the Province of GUIPUSCOA in Spain. *Gules, on a bend argent, double coticed or, three cannon balls sable*, is the coat of CANNON.

The coat of arms granted in 1864 to JOHAN NICOLAS DREYSE, inventor of the needle gun, is interesting though not a good specimen of heraldic skill : *Gules, two needle guns in saltire proper, surmounted by an escutcheon of the Prussian arms. In base an old-fashioned musket proper. On a chief azure the rising sun irradiated or*.

SHIPS first occur in armory on the semi-heraldic seals of maritime burghs. In early examples they are usually of the fishing-boat type, with a single

mast carrying a large square sail, either furled or set. The *Lymphad*, or ancient galley, thus equipped, and also furnished with oars, is a characteristic and important bearing in the early heraldry of Scotland, especially in the arms of the families of the Hebrides and Western coast. It is frequently carved on the crosses and memorial slabs of Iona and the Western coast (see Figs. 82 and 83 from *Sculptured Monuments of Iona and the West Highlands*, by JAMES DRUMMOND R.S.A.). In all these examples the boat is of one type,

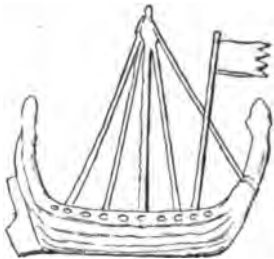


FIG. 86.



FIG. 87.

single masted, apparently undecked, and having the high prow and stern characteristic of the Viking Age. (See the Bayeux Tapestry ; and the engravings of the chapter on War Ships in DU CHAILLU'S *Viking Age*, vol. ii.)

On a seal of ANGUS OF THE ISLES of the year 1292, appended to a Homage Deed in the Chapter House at Westminster, the lymphad, or galley with furled sail, appears, but is not included in a shield (LAING, *Scottish Seals*, i., No. 450). The seal of ALEXANDER, Lord of the ISLES and Earl of ROSS, in 1338 has a shield borne on the breast of an eagle displayed, and charged in the 1st and 4th with a galley under sail ; in the 2nd and 3rd with the arms of the Earldom of ROSS (*Gules, three lions rampant argent*). (LAING, ii., No. 537.) On the handsome seal of ALEXANDER, Lord of the ISLES and

Earl of ROSS, the shield is thus charged: Quarterly, 1. *A galley surmounted by an eagle displayed* (Lordship of the ISLES); 2. ROSS, as above; 3. *Azure, three garbs or* (BUCHAN); 4. *On a bend between six crosslets three buckles or* (LESLIE). All the quarters are included within a Royal-Tressure (LAING, i., No. 451). In the seal of JOHN, Lord of the ISLES and Earl of ROSS in 1454, ROSS and the ISLES are quartered within the Tressure, precedence being given to the Earldom (LAING, ii., No. 452). On a later seal of the same person, in 1476, after his resignation of the Earldom of ROSS, the galley alone appears and is surmounted by an eagle displayed, all within the Tressure. In no later representation of the galley of LORN, or of that borne by the Lord of the ISLES, is it represented under sail. It is often drawn with sail furled, and oars in action; but sometimes as at anchor, with the oars in saltire across the mast; sometimes with no visible oars, and with flames in the crow's nest at the top of the mast. (This is sometimes, but without any reason at all, called "*St. Anthony's fire*," probably it was only the beacon intended to mark out the position of the chief's galley.) This is represented in Plate XXXV., fig. 11, a coat of LORN. The Lords of LORN claimed seniority to the Lords of the ISLES in descent from SOMERLED; and their arms (generally considered feudal rather than arms of descent) are quartered by the families of ARGYLL and BREADALBANE in the simpler form, *i.e.*, the galley alone without the eagle displayed. The Earls of ATHOLE and of ARGYLL have borne the coat somewhat differently; ATHOLE had *Argent* (or more generally *Or*), *a lymphad sable with fire at the top of the mast*; ARGYLL bore more generally, *Argent, a lymphad, sails furled and oars in action sable, flags flying gules*.

A similar coat to the last was quartered by the

HAMILTONS as the feudal arms of ARRAN after they became Earls of that island. The old feudal coats of the Earldoms of ORKNEY and CAITHNESS also consisted of a ship, or lymphad, which we find marshalled in different ways in the coat of the SINCLAIRS after they came into possession of the latter Earldom and resigned the former.

On the seal of JOHN, Earl of CAITHNESS, in 1292, the galley is represented without a sail, and is surrounded by the Royal Tressure. (LAING, *Scottish Seals*, i., No. 149.) On that of HENRY SINCLAIR, Earl of ORKNEY, 1407, the shield is: Quarterly, 1st and 4th, (*Argent*) a cross engrailed (*sable*) for SINCLAIR; 2nd and 3rd (*Azure*) a galley with sails furred (*or*) no tressure, for ORKNEY (LAING, i., No. 745). The coat of CAITHNESS: *Azure*, a lymphad *or*, under sail *argent*, is given in Plate XXXII., fig. 12. The seal of AGNES, Countess of BOTHWELL, daughter of HENRY, Lord SINCLAIR, in 1564, bore: Quarterly, 1st and 4th, a galley within the Royal Tressure; 2nd and 3rd, a galley under sail; over all, in an escutcheon *surtout*, the engrailed cross of SINCLAIR (LAING, ii., 907) (Vol. II., Plate IX., fig. 6). The seal of Bishop THOMAS MURRAY of CAITHNESS (1348-1360) has on it a shield containing a lymphad within a tressure (LAING, ii., No. 1094). The modern arms of the Earls of CAITHNESS combine both the coats given above: Quarterly, divided by the engrailed cross *sable* of SINCLAIR (*vide infra*, Vol. II., pp. 136, 137, and Plate IX., fig. 5); 1. The galley at rest, oars in saltire, within the tressure; 2 and 3. *Or*, a lion rampant *gules*, SPAR; 4. The galley under sail.

On the seal of EDWARD PLANTAGENET, Earl of RUTLAND, Admiral of ENGLAND, 1395, the ship, of one mast, bears a sail charged with his arms: *Per pale* (*a*) the arms of EDWARD THE CONFESSOR differenced by a label of three points; (*b*) FRANCE-ANCIENT quartering ENGLAND, differenced by a label of five points (*vide*

Vol. II., p. 93). I have engraved the ship from DEMAY in Vol. II., Plate XXIV., fig. 4. The arms of the city of Paris are: *Gules, a galley under sail argent, on a chief azure three fleurs-de-lis or.*

Boats, and ships fully rigged, are found in later coats. *Argent, a three-masted galley, sails furled sable*, is the coat of MEARES; and *Azure, a three-masted galley, sails furled or, flags gules*, that of JOWETT.

Argent, a boat sable, with two paddles or, occurs in the *Wappenrolle von Zürich*, No. 435, for OBERREIDERN. The Danish families of BOTH and BOTHMER bear: *Argent, a boat*, the former *gules*, the latter *sable*; but the coat of the Counts BOTHMAR in Germany is: *Azure, a boat argent*. *Gules, a boat or*, is borne by the Polish *herba* of LODZIA, of which are the Counts LODZIA, the Counts SZOLDRSKI, and the Princes PONIN-PONINSKI. The Princes GIOVANELLI in Austria use: *Gules, on a sea in base azure a boat argent, therein two young rowers ppr.* *Gules, on a sea azure a ship with three sails argent, on each a cross of the field*, is the coat of the Counts HENNIN of Baden. The Danish Counts STRUENSEE bore: *Argent, on the sea a ship proper flying Danish flags, all within a bordure or.*

THE ANCHOR, though frequently found as an armorial charge in British Heraldry, is not remarkably more frequent in it than in the coats of other nations, some of which have no sea-board.

Azure, an anchor in pale or, is the coat of the County of LINGEN, formerly a possession of the House of ORANGE, now included in the Prussian escutcheon. *Azure, an anchor argent*, is borne by OFFER in Scotland, by LANGLOIS in Bavaria, OESTERREICH in Pomerania, and PIOT in Dauphiny. The Barons von LUDERITZ of Prussia use: *Argent, an anchor bendways gules, the flukes in chief.* *Or, an anchor sable*, is the coat of CHAPPELL in England, of CROELS in Brabant, of GROONENDYCK

and POLANEN of Holland, and the Barons van der HOOP (the last is of course a coat canting on the anchor as the emblem of Hope). *Argent, two anchors in saltire sable, on a chief azure three mullets or*, was borne by the Comtes de ST. CRICQ in France. *Or, three anchors in pale sable* (without rings), is the Dutch coat of BON. *Sable, a chevron between three anchors or*, are the *armes parlantes* of ANCRAM. The Greek family of ZALLONI bear: *Or, a Greek cross gules between four anchors sable*.

We ought not to pass from things nautical without recording that Noah's Ark is found as the charge of several foreign coats. *Azure, in base on waves Noah's Ark, surmounted by the dove volant bearing an olive leaf proper*, is the coat of the French family of L'ARCHEL. The Sicilian family of BONO have a coat which shows the charge under other circumstances; *Azure, on a mount in base the Ark of Noah or, surmounted by a rainbow or, gules, vert, azure, and argent*. The Polish clan of KORAB bear: *Gules, the Ark of Noah, prow and poop ending in lion's heads, the ark having also a tower (!)*, thus it is borne by OSTROWSKI, BOGUSLAWSKI, FALEBOWSKI, etc.

Of the use of things ECCLESIASTICAL as heraldic charges, the best examples are found in the arms assumed for Episcopal Sees, and other ecclesiastical foundations. In them naturally the *pallium*, the mitre, the pastoral-staff, or crozier, the sword of St. Paul, the keys of St. Peter, occur with considerable frequency. The arms of the See of LONDON have already been given at p. 363, and those of the See of EXETER are: *Gules, the keys of St. Peter in saltire or, wards in chief, surmounted by the sword of St. Paul in pale proper, hilted gold*. In Plate XXXVII., fig. 6, *Sable, two keys in saltire argent*, are the arms of the See of ST. ASAPH.

But these ecclesiastical charges appear also in personal arms. *Argent, a crozier, or pastoral staff, in pale sable*, is the coat of the Scottish M'LAURINS, who claim descent

from an Abbot of Achtow, in Balquidder. (See SKENE, *Celtic Scotland*, iii., 343-4.) BENOIT in Dauphiny bears: *Gules, a pastoral staff argent*. The Breton DES AUBRAIS, use: *Gules, three croziers or*. As a canting charge the crozier appears naturally in several Swiss and German coats of families of BISCHOFF, *e.g.*, those of Basel use: *Azure, a crozier or*; a family of this name from the same city but now settled in England uses: *Argent, on a pile sable a crozier or*. This coat is also found blazoned: *Sable, a crozier or, the field chapé-ployé argent* (*vide ante*, p. 98). *Azure, three mitres or*, are the arms of MYTERTON.

The Dutch family of PABST bear: *Gules, the papal tiara proper*. Another in Germany uses the same, but with the field *sable*. The VAN DER HELLEN have a coat which we should be inclined to pronounce decidedly that of some ecclesiastical foundation:—*Azure, a chevron between three chalices or, each surmounted by the Sacred wafer*. The Spanish town of DAROCA charges its shield with six Hosts, substituted for its original canting arms of as many geese (*ocas*). The kingdom of GALICIA, in SPAIN, has as its *armes parlantes*:—*Azure* (usually *crusily*), *a monstrance* (originally a covered chalice) *or*.

The family of ARRAS uses: *Gules, a church candlestick or*. *Or, three candlesticks sable*, is the Scottish coat of KYLE, but whether these are ecclesiastical or secular we have no means of determining. *Gules, a lighted candle proper, guttering on the sinister side*, is the coat of BERN-ALEZ in Spain.

The family of LE SENS, Marquises de MORSAN in Normandy, naturally use: *Gules, a chevron between three censers or*. The Silesian WEYRACHS bear: *Azure, a crowned censer or*.

There is one charge of considerable importance in Foreign Heraldry which is ecclesiastical in its origin, viz., the GONFANON, or church banner. This is a square or oblong piece of stuff with triple pendants. Unlike the

military banner, which was simply a square flag nailed by one of its sides to a lance or staff, the gonfanon, or church banner, was furnished with rings sewn on its upper edge, and was suspended from a cross beam. It appears generally in the arms of families who were the *avoués*, or *advocati*, of bishoprics and other ecclesiastical foundations, who administered civil justice in their territories, and led to war the military contingent which, under the feudal system, these foundations had to provide. The *Wappenrolle von Zürich* of the fourteenth century (the most important of continental armorials) gives five examples of the use of this bearing on Plate VI., Nos. 128-132. WERDENBERG: *Argent, a gonfanon sable, fringed or*. VELKIERCH (FELDKIRCH), and CHÜR, both: *Or, a gonfanon gules*. TETNANG: *Argent, a gonfanon gules*; and ASPERG: *Gules, a gonfanon or*. (I have figured the charge in Vol. II., Plate XIV., fig. 3, from the *Zürich Roll*.)

The best known example of this charge is found in the coat borne by the Counts of AUVERGNE, of whom ROBERT V. became Count of BOULOGNE or BOUILLON in 1260, in right of his mother ALICE, who was daughter of HENRY I., Duke of BRABANT, by MATHILDE DE BOULOGNE. They bore: *Or, a gonfanon ringed gules, fringed vert* (*Salle des Croisés* at Versailles). (In the *Armorial de Geldre*, the horizontal piece is reduced to a mere strip from which hang three broad pendants.) A legend, which appears to be entirely without foundation, ascribes the origin of this bearing in the arms of the Counts of BOULOGNE to a consecrated banner which was said to have been sent by the Pope to a brother of GODFREY DU BOUILLON.

Azure, a gonfanon or, is the coat assigned in SIEBMACHER, *Wappenbuch*, iii., 12 to the Counts of HERRENBERG. *Argent, a gonfanon gules, its rings or*, were the arms of the Counts of MONTFORT of the Holy Roman Empire.

BELLS.—The bells which appear as heraldic charges are supposed to have an ecclesiastical origin ; and, indeed, are usually blazoned "Church bells," to distinguish them from *grelots*, or hawk-bells (Plate XXVIII., fig. 8). *Argent, three bells azure*, is the family coat of the poet WORDSWORTH. *Sable, three church-bells argent* (sometimes with a *canton ermine*), is borne by several families named PORTER. BELL in Scotland ; BRÜMMER of Esthonia ; BELS of Flanders ; DE LA CLOCHE of Jersey, and DE BEYER of Holland ; all use *Azure, three bells or*. *Or, three bells sable*, is the coat attributed to the Byzantian COMNENI. In Continental armory the clapper of the bell is very often of a different tincture. In French blazon the term employed to denote this is *bataillé*. The Comtes de BELLEGARDE bore : *d'Azur, à la cloche d'argent, bataillée de sable*. *Argent, a bell azure, the clapper of the field*, is the canting coat of CLOCK, in Holland.

SCOURGES.—The BATTUTI of Bologna have as *armes parlantes* the following bearings, which may, I suppose, be included among ecclesiastical charges :—*Argent, a bend azure between two scourges gules, each of four cords ending in little spiked balls, or*.

CARDINAL'S HAT.—*Argent, a cardinal's hat, its strings nowed gules*, is the coat formerly assigned to SCLAVONIA, or the WINDISCHE-MARK ; as now borne in the Austrian *Écu Complet* it is not a cardinal's hat properly so called, *i.e.*, one entirely of red ; but a flat ecclesiastical hat of black, edged and tied with crimson. The Dutch VAN GOGH use : *Argent, three cardinal's hats gules* ; and the Belgian DE BORMANS have the same on a field *or*. The Florentine CAPPELLI bear : *Or, a cardinal's hat gules*. *Argent, a flat hat gules, its strings twisted of the same and or*, is borne by NAIMER, and NEUMAYER, in Bavaria, *Argent, three flat hats stringed in pale gules*, is the coat of HÖLTSLER.

THE PALLIUM or PALL, an ecclesiastical vestment, the use of which is almost entirely confined to Archbishops, appears in the arms of the Sees of CANTERBURY (Plate XVII., fig. 11), ARMAGH, and DUBLIN ; and in those of the French See of EMBRUN. Formerly it was also the principal charge of the See of YORK.

PILGRIM'S STAVES and SCRIPS may be considered to come under the category of ecclesiastical charges. *Argent, three bourdons, or pilgrim's staves, gules* (often *in pile*) appear in early *Rolls of Arms* for BURDON. *Azure, three pilgrim's staves or*, is another coat of this name ; and is also the canting coat of PILGRIM. (*Cf. ante*, p. 273.) *Azure, a pilgrim's staff in bend between three escallops or*, are the arms of PELEGRIN, or PELLEGRIN.

The French family of BOURDON DU PLESSIS, uses : *Sable, three pilgrim's staves paleways, two and one, or*. The connection with the name is pretty clear in the following coats. TROTTIER of France uses : *Azure, three pilgrim's staves or, attached to each an escallop gules* ; and the Low Country family of STEPS bears (another BOURDON coat) : *Gules, three bourdons or*.

As to the PILGRIM'S SCRIP, or WALLET, this is used by ROMIEU ; *Or, a pilgrim's scrip azure, thereon an escallop argent* ; and the English family of PALMER carries : *Argent, a chevron between three palmer's scrips sable, garnished or*. Another family of this name unites both staves and scrips ; *Argent, a chevron vert between three palmer's scrips and staves sable, garnished or*, is the coat of the Irish PALMERS (Baronets).

The multitude of articles used in domestic life which appear in our own armory, and the still wider range taken in Foreign Heraldry, will permit of only a few being mentioned in a work of this limited magnitude ; and a selection must therefore be made of such as appear to have some special claim to notice. Nearly every culinary or domestic vessel, for instance, appears

in one or other foreign or British coat ; usually, of course these charges have been adopted as *armes parlantes*, when even a remote connection could be traced between their names and the designation of the bearers.

First of all we will take articles of dress.

Plate XXXVII., fig. 1, is the coat of HASTINGS, Earls of HUNTINGDON, *Argent, a maunch sable*. *Azure, a maunch or*, is that of CONYERS. This bearing is known in French blazon as *une manche mal-taillée*, it is really only the long hanging sleeves of a mediæval female robe, and *mal-taillée* is only a synonym for old-fashioned. There is a good deal of latitude in the way in which maunches are represented ; but, as Mr PLANCHÉ remarks, "this charge, however extravagantly drawn, cannot exceed the absurdity of the fashion it commemorates." *Or, a maunch gules*, is also a HASTINGS coat and was borne by the Earls of PEMBROKE. HENRY DE HASTINGS, No. 146, in GLOVER'S *Roll*, also bears this in *Roll of Arms of Antiquarian Society*, No. 77 ; and RAUF THONEY, No. 79, with the field *argent*. WILLIAM DE MOHUN : *Gules, a maunch argent and label azure*, is No. 156 of ST. GEORGE'S *Roll*. Other HASTINGS bore : *Argent, a fess gules between three maunches sable*. *Argent, a chevron between three maunches sable*, is the coat of MANSEL. *Sable, a maunch argent*, was borne by THOMAS WHARTON, Governor of Carlisle, created Lord WHARTON in 1544 by HENRY VIII., who also gave him, as an armorial augmentation, a *bordure engrailed or, charged with eight pairs of lion's paws saltire-ways erased gules* (the paws of the Scottish lion !) in memory of his bravery and skill against the Scottish forces at Solway Moss.

This charge is very rarely found except in British armory, where it appears as early as the thirteenth century ; I have, however, noted a few foreign examples. The Poitevin family DE LA COSTE uses : *de Gueules, a la*

manche mal-taillée d'or. Azure, a maunch or, is the coat of CONYERS of Durham.

BUCKLES (*fermaux*) occur in England as early as CHARLES'S *Roll*, and are supposed to have a military significance. *Argent, on a bend azure three buckles or*, is the coat of the Scottish family of LESLIE, Earls of ROTHES, the STIRLINGS of Cadder, and of Drumpellier, bore the same, but with the bend *sable*. The STIRLINGS of Keir appear to have borne both coats, but the bend was often engrailed, and I think correctly, Plate XXXVII., fig. 2. Sir JOHN DE STRYVELIN in 1342 bore: *Argent, on a chief gules three buckles or* (see *The Stirlings of Keir*, priv. print, 1858; RIDDELL'S *Comments on the Keir Performance*, priv. print, 1860; and STODART, *Scottish Arms*, ii., pp. 80, 81). The buckles in the arms of ALLINGHAM are lozenge-shaped, and are depicted in Plate XXXVII., fig 3: *Or, three lozenge-shaped arming-buckles azure*. The buckles in Continental armory are generally of the lozenge shape. *Sable, a lozenge-shaped buckle argent*, is the coat of Baron von SCHMIDBURG in Bohemia. The Prussian Counts WALLENRODT use: *Gules, a lozenge-shaped buckle argent, the tongue broken in the middle*.

One of the best known instances of the buckle as a heraldic charge is afforded by the arms of PELHAM: *Gules, two half-belts palewise in fess, the buckles in chief argent*. This coat was assumed by Sir JOHN DE PELHAM to commemorate his share in the capture of King JOHN of France, in the battle of Poitiers. A buckle was also used as a badge by the PELHAMS, Earls of CHICHESTER, etc. *Gules, three round buckles argent*, are the early arms of ROCELINE or ROSSELYN (*temp. EDWARD I.*).

CUSHIONS have become important in the Heraldry of Scotland from having been, as far back as the thirteenth century, the bearings in the coat of the family of RAN-

DOLPH (more correctly RANULF) who became Earls of MORAY in 1312. In the earliest RANULF seal, *circa* 1280 (LAING, *Scottish Seals*, i., No. 688), the cushions are of a square shape, with a point uppermost and without tassels, and may therefore be better designated pillows, or *oreillers*, as FROISSART terms them, and as they are styled in CHARLES'S *Roll*. BRUCE'S famous comrade in arms, and nephew, got the Royal Tressure as an honourable addition to his coat, and these bearings: *Argent, three cushions lozenge-ways within a double tressure flory-counter-flory gules*, which appear on the seal of THOMAS Earl of MORAY in 1314 (*Scottish Seals*, i., 690) (Plate XXXVII., fig. 9), were inherited by the DUNBARS, Earls of MORAY (*Scottish Seals*, i., 196, 297), the heirs of line of the RANULPH family; and continued to be borne by the descendants (illegitimately) of those Earls, the DUNBARS of Westfield, sometimes to the exclusion of their ancestral coat of DUNBAR. (See STODART, *Scottish Arms*, ii., 9-12.) Earls of MORAY of a later and distant lineage have since borne the cushions within the tressure as the feudal arms of their Earldom; but with the field *Or*, instead of *Argent*.

Cushions appear in the arms of other noble Scottish families including those of the JOHNSTONS, who bear the ANNANDALE saltire and chief, the latter charged with three cushions (not however placed lozengeways) in respect of their supposed connection, feudally or otherwise, with the RANDOLPHS.

Gules, three square cushions argent (afterwards *tasselled or*), were the arms of GREYSTOCK, Barons of GREYSTOCK, 1306. PLANCHÉ, *Pursuivant*, thinks that these cushions (*carreaux*) came from the family of CARRO, RANULPH DE GREYSTOCK having purchased from the King the wardship and marriage of the heiress. "*De goules à trois horeillers d'or*", is in GLOVER'S *Roll* for REDMAIN.

CROWNS and CORONETS, as ensigns of dignity and



1. Mauneh.
(Hastings.)



2. Buckles.
(Leslie.)



3. Buckles, Lozenge-shaped.
(Allingham.)



4. Open Crowns.
(Sweden.)



5. Antique Crowns.
(Grant.)



6. Keys.
(See of St. Asaph.)



7. Covered Cups.
(Butler.)



8. Cap.
(Capello.)



9. Cushions.
(Randolph.)



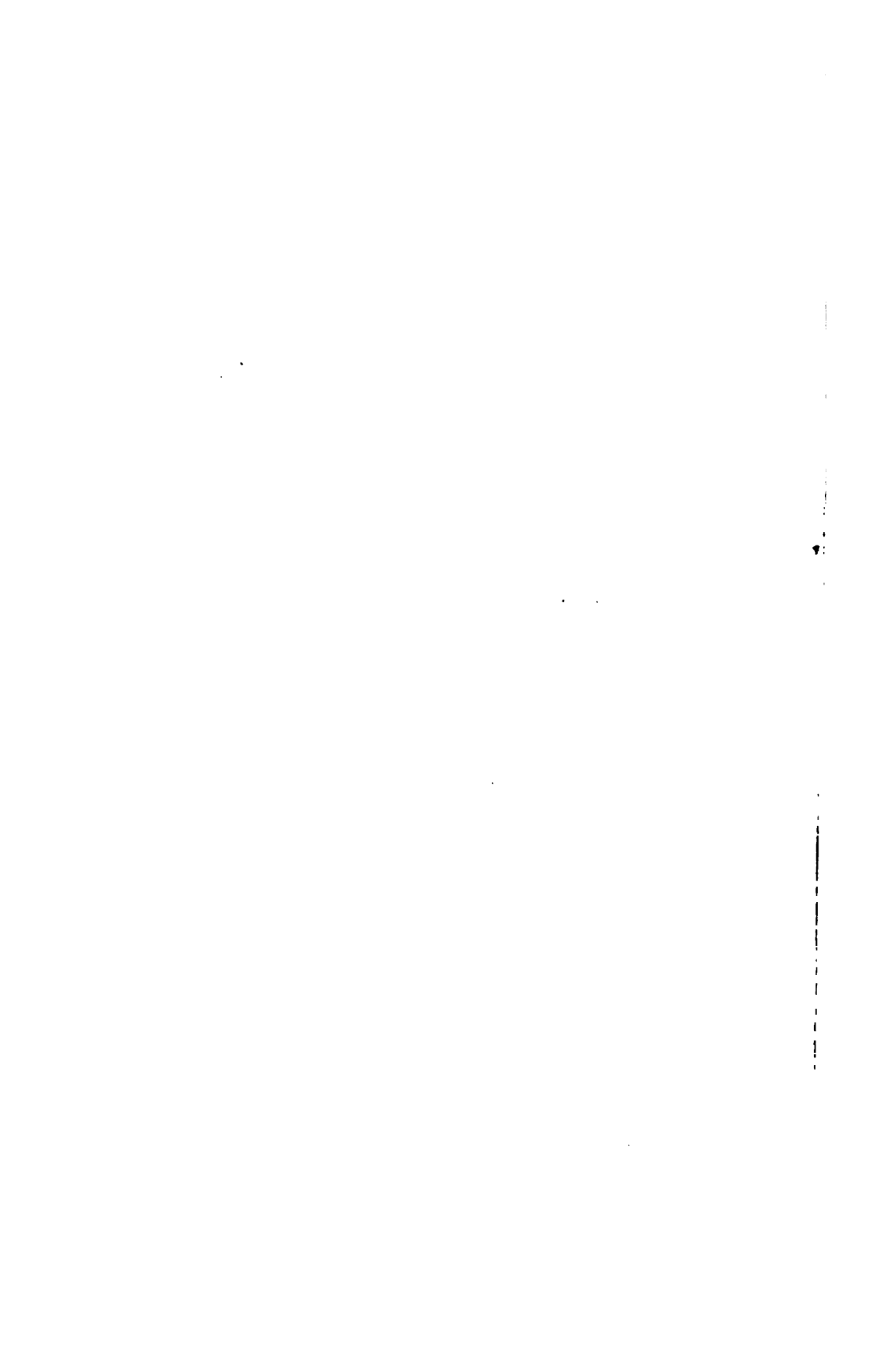
10. Hunting-horn.
(Hunter.)



11. Clarion.
(Granville.)



12. Words.
(Mendoza.)



external ornaments of the escutcheon, fall to be noticed in a subsequent chapter. The kind which appears most frequently as an armorial charge is the mediæval open-crown; a circlet of gold with four foliations (three of which are visible, an entire one in the centre, two others in profile, or only half visible, one on either side of it), these foliations are vulgarly called "strawberry leaves," and the crown itself is often styled "a ducal coronet," though erroneously, since there is in it no reference to ducal rank.

Three such crowns appear in the arms of the See of ELY, *Gules, three open crowns or*, the mythical coat of ST. ETHELDREDA. *Argent, three open crowns gules*, is borne by KONINCK of the Netherlands. The arms of the kingdom of SWEDEN (Plate XXXVII., fig. 4): *Azure, three open crowns or*, are often, but mistakenly, asserted to indicate the former union of the three Scandinavian kingdoms, SWEDEN, NORWAY, and DENMARK. (On this see SCHEFFER, *de Antiquis verisque Regni Sueciæ Insignibus*; Holmiæ 1678; and HILDEBRAND: *Det Svenska Riksvapnet*, 1883.) The arms of the Spanish kingdom of MURCIA are: *Gules, six open crowns or*. A curious coat is that of DU FAURE, in France; *Azure, three open crowns or, enfiling a bend of the field*.

The EASTERN, or ANTIQUE, CROWN, is drawn like the *corona radiata* of classic times, usually with eight pointed rays (of which five are visible) proceeding from a golden circlet. The Scottish family of GRANT, now represented by the Earl of SEAFIELD, bears: *Gules, three antique crowns or* (Plate XXXVII., fig. 5).

Azure, an antique crown of five rays (i.e. of five visible rays) or, is the coat of MALCHUS, Counts of MARIENRODE in Württemberg.

A ROYAL CROWN, that is a floriated circle closed by bands of gold, gemmed and surmounted by an orb and

cross, appears occasionally as an armorial charge. The arms of the Spanish kingdom of TOLEDO are: *Azure, a royal crown or*, the cap is sometimes *gules*. These are also the *armes parlantes* of KÖNIG in Bavaria. *Gules, an Imperial crown proper*, is borne by LANDESCRON, and *Gules, the crown of CHARLEMAGNE proper*, by KAISER. This coat was also borne *en surtout* by the Electors of HANOVER for their dignity of Arch-Treasurer of the Holy Roman Empire: as such it appears in the Royal Arms of the United Kingdom as used by the five Sovereigns of the House of HANOVER. *Azure, a coronet enfiling a sceptre proper*, is the coat of the Barons KÖNIG of Württemberg. (See also "Augmentations," Chap. XVII.)

SCEPTRES.—*Azure, two sceptres in saltire or*, was borne by the Princes of HOHENZOLLERN *en surtout*, as the ensign of their office of *Arch-Chamberlain of the Holy Roman Empire*. The Electors of BRANDENBURG similarly bore: *Azure, a sceptre or*.

The Princes of THURN and TAXIS have *en surtout*, for the first of their principalities, the following coat: *Argent, two sceptres in saltire azure, over all a tower gules, the port of the second*.

THE ORB OF SOVEREIGNTY, *Or*, on a field *gules*, was the badge of the Electoral dignity attached to the PALATINATE of the RHINE. *Azure, an orb argent, banded and surmounted by a cross or*, is the coat of the Marquises de MUN (Plate XXXVI., fig. 10). *Or, an orb azure ensigned of the field*, was used by QUAEDBACH of Liège: the family of VERSCHOOR bear the curious coat: *Argent, an orb reversed azure, ensigned or*. *Gules, an orb with its cross or, jewelled proper*, is the coat of the Swedish province of APPLAU.

STAVES.—The Irish USHERS use: *Azure, a chevron ermine between three batons or rods or*. The ULSTER King of Arms of that name, in 1588, appears to have borne: *Gules, three batons paleways or*.

CUPS.—As allusive to their name and office the BUTLERS of ORMONDE, etc., quartered with their personal arms (*Or, a chief indented azure*) the coat: *Gules, three covered cups or* (Plate XXXVII., fig. 7). A Portuguese family of BOTILHER, combines these bearings. It uses: *Gules, two covered cups or and a chief per fess indented or and azure*. A German descent is attributed to it (but I think it is clear from the arms erroneously), in the rare work *La Nobiliarchia Portuguesa* of M. A. MONTEIRO DE CAMPOS, 1754, p. 248. "BOTILHER, São Alemães e por allusão ao apelido, trazem por armas em campo vermelho duas copas de ouro cubertas, e hũ chefe endentado de ouro, e azul." Bishop BUTLER of BRISTOL, and of DURHAM, the author of the *Analogy*, bore: *Argent, three covered cups in bend sable, between two cotices engrailed gules*. The BUTLERS, Earls of LANESBOROUGH, make all the charges *sable*. *Gules, three covered cups argent*, was the ancient coat of D'ARGENTINE; and the SCHAWS, or SHAWS, of Sauchie bore: *Azure, three covered cups or*. The LAURIES of Maxwelltown used: *Sable, a cup argent, issuing therefrom a garland between two laurel branches all proper*. This seems to be derived from an older coat given by PONT and PORTEOUS, *Sable, a garland with an open cup resting on the upper part of it argent* (see STODART, *Scottish Arms*, ii., pp. 198, 403). The Neapolitan Princes PIGNATELLI (to which house Pope INNOCENT XII. belonged) bear: *Or, three pots with handles sable* (those in chief *affrontés*). These are *pignates*, and, of course, allusive to the name. The CANNegiETER of Holland bear a similar coat, *Azure, three pignates argent*. Analogous to these is the canting coat of the BICCHIERI of Verona who use: *Argent, a fess gules between three drinking glasses half-filled with red wine proper*. The Vicomtes CROESER of Flanders bear: *Sable, three chevrons between as many goblets argent*, but the family of CROESEN of Holland

uses: *Azure, a chevron between three goblets bottoms upward or.* (Are these punning coats from the French *griser*?) The Marquises FIASCHI naturally bear: *Gules, a flask argent. A drinking glass filled with wine proper* (?) was the crest of GEORGE GLASS, Rothesay Herald, 1722, who "ought to have known better!"

MUSICAL INSTRUMENTS have, indeed, no direct relation to the preceding charges, yet there may be some appropriateness in including them here. Not a few of them are found represented in both British and Foreign armory. The Violin "the Queen of musical instruments," is borne allusively by the English SWEETINGS: *Gules, three violins transposed (i.e. head downwards) argent, stringed sable.* This is also the coat of the Dutch Barons von SWIETEN. The Barons von der HOUVEN in Rhenish Prussia bear: *Argent, three violins necks upwards or*—(notice *les armes fausses*)—as a variation from the ordinary family of the same name who bear: *Argent, three violins sable, stringed or, necks in base.* To the Italian family of VIOLA is attributed the following coat: *Azure, a violin or, crossed by its bow in bend-sinister proper.* In the *Wappenrolle von Zürich* No. 212 is the coat of the old family of WILFENDINGEN: *Argent, three viols transposed gules, corded sable* (the viols have very short necks after the fashion of the time—fourteenth century). The Scottish family of SUTTIE of Inveresk use: *Azure, three viols transposed argent, stringed sable.*

THE LUTE naturally figures in *armes parlantes*, being borne by LUETTE in Brittany: *d'Azur, à un luth d'or, posé en bande, accompagné de deux mains d'argent.* A modern family of LAUTZ in Silesia has had a grant of *Azure, a lyre argent in bend, stringed or, all within a bordure of the last.*

The Bolognese LIRONI use: *Azure, a violoncello in bend-sinister, crossed by its bow in pale; in chief three mullets, all or.* The Swiss family VON STAIN bears:

Gules, a mandoline transposed in bend argent. In France, GUITTARDY, and GUITTON, both use: *Gules, a guitar or.*

DRUMS.—The family of BUBNA in Bohemia (Counts since 1644) had as their ancestral coat a cymbal, but now bear: *Gules (or Azure), a drum bendways proper*; while the French TABOUROTS use: *Sable, a chevron between three drums fessways argent.* THIMUS of Liège has: *Gules, a tambourine or.*

CYMBALS (or SHAWMS) are the natural armorial property of SCHAUMANN of Prussia. *Gules, a cymbal of bronze, supported by an iron leg proper.*

HARPS.—The best known example of the use of this instrument in British armory is, of course, the coat now borne in the Royal Arms of the United Kingdom for IRELAND. *Azure, a harp or, stringed argent.* There has been some little uncertainty as to the exact time, and the reason, of the adoption of this coat as the National arms. RICHARD II. granted to ROBERT DE VERE, Marquess of DUBLIN, and Duke of IRELAND, as an augmentation to his arms a coat *Azure, three crowns or (within a bordure argent).* The three crowns in pale appear on the Irish coins of HENRY V. and his successors; and, without the bordure, were the well-known arms assigned by early Heralds to ST. EDMUND of Wessex; and it is not clear why the bearings were considered appropriate to IRELAND. But it is certain that previous to this date Ireland had no other well determined armorial ensign, otherwise it, and not this coat, would naturally have been assigned to the royal favourite.

HENRY VIII. substituted the present harp for the crowns upon his coinage, probably in consequence of his having received from the Pope a harp said to be that of BRIAN BOROIHME: but he did not use the harp in his armorial bearings. In 1552, EDWARD VI. created a King of Arms for Ireland, by the title of ULSTER; and the harp formed one of the charges in the arms and

badge assigned to the new official. None of the Tudor sovereigns quartered any arms for IRELAND, though all used the harp on their Irish coins. The Irish harp crowned, appears as a badge on ELIZABETH'S second Great Seal (1586-1603). (*British Museum Catalogue of Seals*, vol. i., No. 990.) On her silver coinage for Ireland the escucheon contains *three* harps, but at her funeral there was carried the Banner of IRELAND, *Azure, a harp, crowned with an open crown or, and stringed argent*. JAMES I. adopted this, but without the crown, as a quartering for IRELAND; and continued the use of the crowned harp as the badge of that kingdom. It thus appears also on the coins and seals of "The Commonwealth."

Sable, a harp argent stringed or, is the seventeenth century coat of HARPHAM; and, with the inversion of the two first tinctures, is borne by HARPSFIELD of England, and HARPEN of Prussia. *Gules, a harp or*, is the coat of LA HARPE in Switzerland, and of the Duc D'ARPAJON in France. *Gules, a harp argent stringed or*, is the first quarter in the arms of the Russian Princes BAGRATION.

A curious use of the harp as an allusive charge is found in the arms borne by several foreign families named DAVID.

HORNS AND TRUMPETS.—Of these the *hunting horn*, bent into a nearly semi-circular shape occurs most frequently in armory. It is often *garnished* with mouthpiece and bands of a different tincture (*enguiché et virolle*) and stringed (*lié*). In Scottish Heraldry it is the invariable practice to represent the hunting-horn with its mouthpiece on the dexter side of the escucheon. In England, and on the Continent, the reverse is the case. Besides its use as a charge canting on the name it occasionally has reference to some right of forestry. The Lords FORRESTER of Corstorphine

use : *Argent, a fess gules between three hunting-horns sable, garnished or, stringed of the second.* The old coat, of HUNTER of Hunterston, recently revived, is given on Plate XXXVII., fig. 10. *Or, three hunting-horns vert, garnished and stringed gules.* The PENNYCOOKS (or PENICUIKS) of that Ilk, bore : *Argent, a bend azure between three hunting-horns, stringed sable.* This coat has reference to the tenure of the lands of Penicuick, the *reddendo* of which was the blowing six blasts of the horn at the King's hunt.

Argent, a bugle-horn stringed sable, was borne by KINGSLEY of KINGSLEY at a very early date, as hereditary Forester of Delamere. The arms of the Princes of ORANGE were : *Or, a hunting-horn azure, banded gules, virolled argent,* and appear *en surtout* in the escutcheon of the Princes of NASSAU. *Azure, a hunting-horn argent, virolled gules,* is the coat of the Counts of MANDELSLOH. *Or, a hunting-horn turned to the dexter and set on a mount gules,* was borne by the Barons HORNECK DE HORNBERG in Bavaria.

In the *Wappenrolle von Zürich*, No. 93, is the old coat of HORENBERG : *Or, out of a mount in base vert two hunting-horns paleways sable, stringed gules.* Here the horns are but slightly curved towards the flanks of the shield ; but in ancient coats the horns are sometimes represented as straight. A well-known instance occurs in the arms of TRUMPINGTON : *Azure, crusily and two horns in pile or.* This is also the coat of PYPE. *Azure, three bugle-horns or,* is the coat of CORNET, and of the Barons TRICORNOT.

The important *herba* of TROMBY I. in Poland has as its arms : *Argent, three hunting-horns in pairle sable, stringed and garnished or,* which are accordingly borne by the Princes RADZIWILL. *Or, three hunting-horns gules, garnished argent,* is the coat of the Counts and Princes of HORN in the Netherlands. The Florentine

GUICCIARDINI bore: *Azure, three hunting-horns argent, the mouth-pieces and viroles or, banded gules. Gules, three trumpets fessways in pale argent*, is the canting coat of CALL (Baronets).

In Plate XXXVII., fig. 11, is represented the old coat of GRANVILLE (afterwards Earls of Bath) which is blazoned as: *Gules, three clarions or*; sometimes as *rests*, or *organ-rests*, otherwise as *sufflues* or *clarichords*, etc. Some have supposed it was a *rest* to support the end of the lance carried by a mounted knight. But that no such contrivance was ever in use is shown by the evidence of seals, monuments, etc. PLANCHÉ, in his *Pursuivant*, has an interesting passage on this charge, which he conceives to have been a clarion, a canting badge of the CLARES, Earls of GLOUCESTER, under whom the GRANVILLES held the lordship of Neath. He suggests that the ancient *clarion* which, as usually drawn, bears little resemblance to a trumpet, may really have been that classical instrument the Pan's pipe or mouth organ. The CLARES were Lords of GLAMORGAN. PLANCHÉ gives a drawing of the charge from Sir CHRISTOPHER BARKER'S *Heraldic Collections* (HARL. MS., 4632) in which it is clearly an organ.

Azure, two organ-pipes in saltire between four crosses patée argent, was the coat of Lord WILLIAMS of Thame, 1554.

The family of DE BLASERE in Flanders bears: *Or, a whistle in pale gules. Gules, on a bend or, a flute, or shepherd's pipe of the first*, was an early coat of the Border family of ELLIOT, (but see p. 286). *Sable, three pipes argent*, is the coat of PIPER.

I may here mention that a musical stave with notes occurs in the arms of VAN NOOTEN in Holland; and that in those of ROLAND DE LATTRE, better known as ORLANDO DI LASSO (ennobled, in 1570, by the Emperor MAXIMILIAN II.), the musical characters known as a "sharp," "flat," and "natural" appear as armorial charges.

DICE, CARDS, AND OTHER INSTRUMENTS OF AMUSEMENT.—*Gules, three dice in perspective argent, marked* (for six in front, three on the sinister side, two on the top) *sable*, is the coat of MATHIAS in England; of a family of the same name in France, and of QUINTANA in Spain. For the former families the allusion is clear to the "lot" cast by which ST. MATTHIAS was chosen to the office of the Apostolate. MACIAS, in Spain, similarly bears: *Gules, six dice (two, two, and two) all marked for sixes sable* (PIFERRER, *Nobiliario de España*, vol. ii., No. 1113). The English families of AMBESACE bear varying coats of the like origin, of which one example will suffice: *Or, on each of three dice sable an ace-point argent. Azure, three pair of playing-tables* (backgammon-boards) *open proper, edged or*, is a coat of PEGRIZ. The Dutch family of CAARTEN use: *Gules, a playing-card argent charged with the ace of spades sable*.

CHESS PIECES are also borne. The rook (*roc d'échiquier*) is a somewhat favourite bearing in Continental coats, usually in *armes parlantes*. In early English *Rolls*, however, it appears apart from these. *Gules, three chess-rooks ermine*, is the coat of FITZSYMON in the *Roll of Arms* of 1277 (HARL. MS., 6137); and *Gules, three chess-rooks argent*, was borne by Sir EDWARD WALSINGHAM in the time of EDWARD I.

Families of ROKEWOOD, in the eastern counties of England, used: *Argent, six chess-rooks three, two, one sable*; and *Argent, three chess-rooks and a chief sable. Azure, three chess-rooks argent*, is the coat of the Breton Barons BONNEFOUX, and the Vicomtes de GUITON, as well as of the Marquis d'AUX, and the Ducs de ROQUELAURE, *Azure, a fess between three chess-rooks or*, is borne by BODENHAM. The chess-rook is also borne in the arms of numerous families of ROCA, ROCCHI, DE LA ROQUE, ROQUES, ROQUEMAUREL, ROQUETTE, etc. It must however be stated that, in at least some of these cases,

as certainly in that of the family of DE LA ROQUE D'ESTUER, the bearing is probably rather the *cronel*, or blunted end, of a tilting lance, than the chess-rook. This was called a *roquet*, or *roc*, from its resemblance to the chess-rook. MENÊTRIER says, "*Roc est le fer morné d'une lance de tournoi, recourbé à la manière des croix ancrées*" (cited in C. VON MAYER'S *Heraldisches A b c-Buch*; see also JOUFFROY D'ESCHAVANNES' *Traité Complet du Blason*, p. 158; and the whole matter is treated in an interesting way in HILDEBRAND'S treatise, *det Svenska Riks Vapnet*, pp. 45-48; with a reference to VIOLETT LE DUC'S *Dictionnaire raisonné du Mobilier*).

The Spanish family of ROCABRUNA bear: *Gules, semé of chess-rooks or*; and the Catalonian ROCABERTI bore: *Or, three pallets gules between twelve chess-rooks sable*.

I have met also with examples of other chess pieces, e.g., KONING of Holland, *Azure, a chess-king or*; ROHRMANN in Germany uses: *Gules, a chess-knight or*. (It should be noticed that in German armory this piece is usually represented with two horse's heads addorsed.)

A great number of families in Holland named ZUYLEN bear charges known as *zuylen* (often blazoned as *columns*) which are in all probability nothing more than the familiar chess-rook.

TROIS-DAMES in France, bears: *Gules, a fess between three dames* (draught-men) *or*.

PLAYING TOPS appear as charges in the *armes parlantes* of TOPCLIFFE: *Argent, a chevron between three playing tops sable*; and *Azure, a top or, the peg argent*, is used by TOLLENAER of Holland.

MONEY.—Under Roundles (p. 200) we have alluded to the fact that figured *bezants*, gold coins in fact, are found as armorial charges; we have now to give a few instances of the use of these and other coins. The Sires de MONNET, who were Vicomtes de SALINS, bore at a very early date: *Azure, nine plates*, 3, 3, 2, 1. The

Counts von SCHILLING have the curious coat : *Gules, a fess sable thereon twelve plates* = shillings (notice *les armes fausses*). The MICHELI of Venice have a coat which is said to be historical : *Barry of six azure and argent, charged with twenty-one roundles (6, 5, 4, 3, 2, 1) of or on the azure bars, and azure on those of argent*. [Another variation is : *Barry of six azure and argent, the azure bars charged with eleven bezants (5, 4, and 2) and a twelfth on the last piece of argent*.] This coat is said to commemorate the fact that the Doge DOMENICO MICHELI, the Crusader, finding himself short of cash for the payment of his troops, distributed to them circular pieces of leather, afterwards to be redeemed for golden coin.

When we turn to DOMESTIC CHARGES we find some curious instances. The CAULDRON, or COOKING POT, which appears in the coats of arms of so many great Spanish families, ought perhaps rather to be counted among the military charges. The *Pendon y Caldera* were presented by the Sovereign to the newly created *Ricos hombres*, or Knights Bannerets, — the banner denoting authority to levy and lead troops, the cauldron the ability to feed them. "Las insignias de los Ricos hombres eran un pendon con divisa, y una caldera, que les davan los Reyes, despues de haver velado una noche en la yglesia que mas devocion tenian. Con el pendon les concedian la facultad de hazer gente para la guerra ; la caldera significava eran ponderosos par la sustentar y mantener." (*Origen de las dignidades seglares de Castilla y Leon*, lib. i., cap. ix.) Out of these cauldrons often issue a number of eels (*v. p. 286*), which are usually blazoned as serpents, as in the arms of GUZMAN, Dukes of MEDINA-SIDONIA, etc. *Azure, two cauldrons in pale chequy or and gules, the handles, and five serpents issuing at the junction of the handles with the cauldron, all compony of the second and third. The whole within a bordure-compony of the arms of CASTILE, and LEON.* (See Vol.

II., Plate X., fig. 1.) The GUZMANS, Counts of TEBA, bore: *Per saltire azure and argent, in chief and base a cauldron, as in the coat above, but with the serpents vert; in each flank five ermine spots (2, 1, 2) sable.* To this family belonged the Empress EUGÉNIE, wife of NAPOLEON III. The original GUZMAN coat appears to have been: *Azure, two cauldrons in pale or; a bordure gules thereon eight cauldrons of the second.*

In some important coats, especially in the northern provinces of Germany, a triangular *crémaillère*, or pot-hook with a ratchet, for supporting a cauldron over the fire, is frequently found as a charge. *Or, a crémaillère gules*, is the canting coat of KETTLER, Duke of CURLAND. (Plate XXXVI., fig. 11.) *Argent, a crémaillère sable*, was borne by the Counts van der DECKEN, and by the family of GRUBEN, both of Hanover. The Barons HADELN use: *Gules, three crémaillères in fess argent.*

The SCOPULI of Mantua bear: *Gules, a besom argent in pale, the handle in chief or;* BORSTON bears: *Azure, two besoms in saltire or;* while the ESCOBARS of Estremadura have: *Or, three osier besoms vert, banded gules, the handles in base.* The Castilian PADILLAS carry: *Azure, three frying-pans paleways in fess, each between as many crescents argent, one in base, another to the left hand, and the third above, the hollows of all being turned towards the instrument.* (These charges have a preposterous legend, but the simple reason of their use is as canting charges.)

EATABLES, which we would hardly expect to find in armorial coats, nevertheless occur there occasionally, not merely in the figurative coat borne by the Dutch PAIN ET VIN, *Azure, an ear of wheat and a bunch of white grapes, leaved proper;* but in a much less conventional way. The extinct family of REICHBROD bore: *Quarterly, 1 and 4. Argent, an eagle displayed sable; 2. Azure; and 3. Gules; in each of these last quarters five white loaves arranged in cross.* A family (not the great one) of

MONCADA in Arragon, bears: *Argent, seven flat loaves proper* (2, 2, 2, 1). Two families of FRANGIPANI have *armes parlantes*; the one bears: *Gules, two lions rampant affrontés holding (and breaking) a round loaf proper*; the other uses: *Azure, two hands argent which hold a broken loaf or*.

Gules, an egg argent, is the coat of BUSCH. The German DOMEYERS bear: *Sable, a chevron ployé between three eggs argent*; while the Silesian JAWORSKI use: *Gules, ten eggs, 4, 4, 2, argent*.

MIRRORS are frequently found in German coats for the name of SPIEGEL, and its compounds. The Counts SPIEGEL ZUM DESENBERG bear: *Gules, three round mirrors argent set in square frames or*.

THE COMBS which appear in several coats are for the most part either those used for carding wool, as in the coat of TUNSTALL, *Sable, three wool-combs argent*; or curry combs, as in the arms of the Belgian Marquises MAILLEN D'OHEY—*d'Or, à trois peignes de chevaux de gueules*. *Gules, a chevron between three wool-combs argent*, is the well-known coat of PONSONBY, Earl of BESSBOROUGH. The Swedish family of ANREP bear: *Or, a comb in fess, its teeth upwards azure*; those of the name in Esthonia and Prussia pierce the comb at one end with a circular aperture. The family in Livonia bear: *Or, a comb in bend, teeth downwards sable*; and the Russian Counts ANREP-ELMPT use: *Or, a comb in bend azure, the teeth downwards* (see KLINGSPOR, *Baltisches Wappenbuch*).

THE JUNGINGENS of Suabia have: *Azure, a pair of scissors open, blades upwards, argent*, a coat which goes back at least to the fourteenth century, when it appears in the *Wappenrolle von Zürich*, No. 290.

WEARING APPAREL is represented chiefly by Hats.

Per fess argent and azure, a hat counter-changed, stringed gules, is the coat of CAPELLO of Venice. (Plate XXXVII., fig. 8.) *Argent, three caps sable, banded or*, is

borne by the English CAPPERS. *Argent, a chevron gules between three caps of maintenance azure*, appears to have been the original coat of the BRUDENELLS, Earls of CARDIGAN ; though they are now generally blazoned as *morions*, or steel caps. LENS bears: *Gules, three chape-rons or*.

GLOVES occur in the old coat of WANCY or WAUNCY: *Gules, three dexter gloves, fingers downwards, argent* ; another coat of the name is, *Gules, six gloves argent*.

SHOES.—ZAPATA of Spain uses: *Gules, five shoes chequy or and sable ; on a bordure of the field eight escucheons, Or, on each a bend sable* (sometimes *azure*).

Gules, two slippers in pale or, is the coat of ABARCA in Spain ; *Or, three boots sable*, is a coat of HUSSEY ; and *Argent, three shambroques sable*, is that of COKER. *Argent, three skates fessways in pale gules* ; and *Azure, three like skates or*, are both canting coats of Dutch PATYNS. The Barons de RAET bore: *Gules, three skates, paleways 2 and 1 or*.

THE MAUNCH has been already noticed on page 392 *supra*, but there are one or two instances of other articles of wearing apparel. COTTEBLANCHE bears: *d'Azur, à trois cottes d'argent* ; and the ABBENBROEKS of Holland use: *Gules (or azure), a pair of linen breeches argent*.

AGRICULTURAL AND INDUSTRIAL IMPLEMENTS.—Ploughshares, pickaxes, shovels, rakes, fire-pans, eel-spears, fish-hooks, mill-sails, gates, and many others, appear in armory as occasional charges but do not need more than an allusion here. But the mallet, or hammer, is found so early as a charge, and in such important coats, that we must make an exception in its favour.

MAILLY bears: *Or, three mallets vert*, the principal arms of the family (see *L'Armorial de Geldre*, No. 83, and the *Salle des Croisés* at Versailles, No. 160). Branches of this family differenced by change of tincture, the mallets being *gules*, or *azure*. The branch in Picardy,

and that settled in Burgundy, bore : *Gules, three mallets or*. DE ROLLAINCOURT used : *d'Argent, à trois mallets de gueules*. In these Low Country coats the mallet is of a peculiar shape, like the apex of a chevron, with a short handle. The mallets are also sometimes drawn *penchés*, or inclined bendways. *Vert, on a chief argent three mallets penchés gules*, is the coat of GIELIS, one of the seven patrician families of Louvain. *Sable, on a chief argent three mallets penchés of the field*, is borne by the Counts von STEEN. *Azure, on a chief or three mallets penchés gules*, is used by QUAREBBE ; and *Gules, on a chief argent three mallets penchés sable*, is the coat of the VAN DER LINDENS, Barons d'HOOGVOORST. (*Vide* Vol. II., Plate VII., fig. 1).

DE BACQUEVILLE, also an ancient family, bears : *Or, three hammers gules*. (In the *Armorial de Berry* the blazon is : *d'Or, à trois maillets de gueules*, but I think wrongly.) In the *Rolls of Arms of the Thirteenth Century* the coat, *Sable, three hammers argent*, is ascribed both to JOHN and RICHARD MARTELL ; WILLIAM MARTELL bears : *Gules, three hammers argent*. (In the *Armorial de Berry* this coat appears for "LE SEIGNEUR DE MARTIAU," No. 557.) In the same *Roll*, WILLIAM DE HURSTHELVE bears : *Azure, three hatchets argent*.

SHEARS.—A pair of shears, *forces à tondeur*, is a not unfrequent charge and is found in several important coats abroad. The Dutch VAN RIEBECKS have : *Argent, a pair of shears sable*, which is borne variously in pale, in bend, or in bend-sinister ; and with the points in chief, or in base. (Plate XXXVI., fig. 2.) *Gules, a saltire between four pairs of shears or, the points in base*, is the coat of VAN BATENBURG.

SICKLES.—*Sable, three sickles their blades interwoven in pairle argent* are the arms of SICKLEMORE.

LETTERS OF THE ALPHABET, WORDS, AND ARITH-

METICAL FIGURES, are found in a good many foreign coats ; but comparatively in only a few English personal ones. Among these we find one very instructive example in the old coat of VAVASSOUR. On the seal of MALGERUS, or MAUGER, LE VAVASSEUR the charge is a capital **M** with widely spread legs, which also of course contains the letter **V**, and was practically a monogram of the wearer's names. This was the origin of the *fess dancetty*, which, of *Sable, on a field or*, is the charge of the family arms to the present day (see PLANCHÉ, *Pursuivant of Arms*, p. 125). *Argent, a chevron between three old English C's sable*, is the coat of TOFTE ; *Gules, three S's or* is that of KEKITMORE, both English examples. *Gules, on a fess argent the letter A sable*, is the coat of the Barons ALTHANN. *Sable, a fess between three A's or*, is borne by DE FIZE of Liège. The family of VAN DER EE uses : *Or, a chevron azure between three C's gules*. Every letter of the alphabet is similarly employed.

The Italian ABICI bear : *Azure, the letters A B in chief and C in base gules* (note the *armes fausses*). The ORSE-NIGHI use : *Argent, a lion rampant gules, over its neck a label silver charged with the letters, A B C D E F*. The Sicilian QUARANTA have : *Azure, on a fess argent X X X X sable*. PESC in Holland, bears : *Gules, three S's argent*. The extinct family of ZACHREISS in Bavaria used : *Sable, on a fess argent the word Zich of the first*. The MAGALOTTI of Florence bear : *Barry of six or and sable, on a chief gules the word LIBERTAS (or LIBERTA) or*. This word LIBERTAS appears also in the arms of several cities, e.g. LUCCA, bears : *Azure, between two bendlets the word LIBERTAS, or*. The Duchy of RAGUSA bore : *Argent, three bends azure, over all the word LIBERTAS in fess or*. The city of ROME still uses the well-known letters, **S P Q R**, preceded by a cross, all *argent, in bend on a field gules*.

Many Spanish families bear their motto in a bordure

around the shield, and sometimes introduce it into the shield itself. Plate XXXVII., fig. 12, is the coat of MENDOZA, Duke of INFANTADGO: *Per saltire vert and or, the chief and base charged with a bend gules bordered of the second; the flanks with the words AVE MARIA on the dexter, and GRATIA PLENA on the sinister, all azure.*

The curious title of INFANTADGO, with the lands of Alcoher, Salmeron, Valdelinas, etc., was conferred by HENRY IV., King of Castile, in 1469, on Don HURTADO DE MENDOZA, Marquis de SANTILLANA, in reward of his services as guardian of the Infanta JUANA. The lands were raised into a duchy under the same title by FERDINAND and ISABELLA, in 1475. The coat given above is really that of DE LA VEGA, and came to the MENDOZAS by the marriage of DIDACUS HURTADO DE MENDOZA, Admiral of Castile, with LEONORA LASO DE LA VEGA, at the close of the fourteenth century.

JOVE uses: *Per saltire vert and or, the first charged with two bends of the second; the flanks with the words, AVE, and MARIA.* (PIFERRER, *Nobiliario*, etc., No. 790.)

GLOSSARY

ENGLISH GLOSSARY.

N.B.—*This Glossary, though it will be found amply sufficient for all practical purposes, does not profess to contain all the fanciful terms invented by the old writers on heraldry; many of them never came into any further use. Nor does it contain some modern inventions, such as "dormant-gardant," which possibly may mean sleeping "with one eye open," but the writer is not sure!*

The references are to Vol I. unless otherwise stated.

The Reader is advised also to consult the Index.

A

ABASED—Applied to an Ordinary, or other charge, which occupies a lower position than usual in the shield.

ABATEMENTS—Certain marks of disgrace invented by the old heralds, but which naturally never came into use. The marks of illegitimacy are the only *abatements*.

ACCOSTED—Placed side by side. When used of animals the F. equivalent is *accosté*; but when of shields *accolé*.

ADDORSED (F. *adossé*)—Placed back to back.

AFFRONTÉ—A synonym for *gardant*; see also *Combatant*.

AILE, or AISLÉ—Winged.

AILETTES—Small square wings attached to the shoulders of knights in armour (*v.* Vol. II., Plate XXIV., fig. 1).

ALANT—A mastiff with short ears.

ALLERION (F. *alérion*)—A young eagle without beak or feet (p. 270).

AMETHYST—The gem employed to designate the tincture *purpure*.

AMPHISCENA—A serpent having a head at each end of its body.

ANCRED, or ANCHORED (F. *ancré*)—Having extremities ending in figures resembling the flukes of an anchor (p. 167, Plate XVI.).

ANGENNE—A flower of six petals.

ANGLED (F. *anglé*)—Having figures in the angles.

- ANNULET** (F. *annelet*, see also *Cyclamor* and *Vires*)—A plain ring ; a modern mark of cadency, used for a fifth son (Plate XXII., figs. 8, 9).
- ANTELOPE** (Heraldic)—A beast with nearly straight and tapering horns ; it has a long lashed tail, and a goat's beard (Plate XXVII., fig. 5).
- APPAUMÉ**—Describes the open hand showing the palm.
- ARCHED**—Curved, usually a synonym for *embowed* (but see Plate XI., fig. 5, and Plate XII., fig. 7).
- ARGENT**—Silver.
- ARMED** (F. *armé*)—The term applied to the horns, hoofs, beaks, and talons, of beasts or birds of prey when they differ from the rest of the body.
- ARMOYÉ**—Applied to *lambrequins*, *ailettes*, *mantlings*, and *caparisons* charged with armorial devices.
- ARRACHÉ**—A synonym for *erased*, which see.
- ARRONDIE**—Rounded.
- ASPERSED** (F. *semé*)—Sprinkled, or strewed.
- ASSIS**—Seated ; a synonym for *sejant*.
- ATTIRED** (cf. F. *somné*, or *ramé*)—Used, instead of *armed*, for the horns of deer, etc., when differing from the rest of the body.
- ATTIRES**—The horns of stags, etc. (F. *ramure*, a single horn *demi-ramure*).
- AVELLANE**—Applied to a cross each of the arms of which resembles a filbert in its husk (*v. ante*, p. 171).
- AYLETS**—Cornish-choughs (Plate XXIX., fig. 1).
- AZURE** (F. *azur*)—The colour *blue*, probably from *lapis lazuli*, is usually of a darker tint in British than in Foreign Armory.

B

- BAILLONNÉ**—Applied to a beast which holds a staff in its teeth.
- BALISTA**—(See CATAPULT).
- BALLS** (F. *boules* de . . .)—The colour must be specified, and they are distinguished by shading from bezants and plates which are flat, and sometimes figured.
- BANDED** (F. *bandé*, *lié*)—Encircled with a band, applied to sheaves of arrows, and to garbs when tied of another colour (*v. p. 359*) ; (see also *Cintré*, and *Sanglé*).
- BAR**—A diminutive of the fess (*v. p. 136*, Plate XII., fig. 3).
- BARBED**—Said of flowers which show a leaf between the petals.

BARNACLES—A twitch for compressing the nostrils of a horse (*v. Breys*). (Plate XXXV., fig. 1).

BARRULET (F. *burelet*)—A diminutive of the bar (*v. pp. 136, 139*).
Cf. the French Glossary, Fasce en divise.

BARRULY (F. *bureld*)—Covered with ten or more barrulets.

BARRY (F. *fascé*)—Covered with bars (*v. Plate VIII.*). BARRY-PILY (Plate IX., fig. 2).

BARRY-BENDY—Divided into lozenge-shaped pieces by horizontal and diagonal lines intersecting.

BARRY-PILY (Plate IX., fig. 2).

BARSGEMELS (F. *jumelles*)—Barrulets borne in pairs. (Plate XII., fig. 11.)

BAR-WISE—Placed in a horizontal direction.

BASE—The lower part of the shield.

BASILISK—(*V. pp. 307, 308, Plate XXX., fig. 9.*)

BATON—(*See Chapter on ILLEGITIMACY.*) (Plate XIII., fig. 12.)

BATTLED-EMBATTLED—Is said when the merlons of the battlements have a smaller merlon projecting from their top line.

BATTEMENTS (F. *créneaux*)—*See Embattled.*

BEACON (F. *fanal*)—A fire grate set on a pole against which a ladder leans. It is generally shown lighted, or *inflamed*.

BEAKED (F. *becqué*)—Having the beak of a different tincture from that of the body.

BELLED—Said of cows (F. *clariné*), hawks (*grillelé*), or other creatures to which bells are attached.

BEND (F. *bande*)—One of the ORDINARIES (*see p. 139, Plate XIII.*).

BENDLET—A diminutive of the bend (*v. p. 142, Plate XIII.*).

BENDWISE (F. *penché*)—Said of mallets, helmets, etc.

BENDY (F. *bandé*)—Covered with bends (*v. p. 104, Plate VIII., fig. 4.*)

BEVILY (F. *mortaisé*)—Dovetailed (*v. p. 87*), a partition line.

BEZANT—A gold plate, or flat piece of gold without impression (*cf. Balls, and Figured; and v. p. 200, and Plate XXII., fig. 2.*)

BEZANTY, or BEZANTÉE—*Semé*, or strewed, with bezants.

BI-CORPORATE—Having two bodies; said of animals which have two bodies conjoined with a single head.

BILLET* (F. *billette*)—An oblong rectangular charge; a *Sub-Ordinary* (*v. Plate XXII., fig. 1.*)

BILLETTY (F. *billété*)—*Semé*, or strewn, with billets (*v. Plate IX., fig. 11.*)

BIRD-BOLT (F. *Quarrel*)—A short arrow with blunted head (*v. p. 367.*)

- BLADED**—Having leaves differing in tincture from the rest of the plant.
- BORDERED** (F. *bordé, listré*)—Fimbriated, or edged of a different tincture (v. p. 163, Plate XXVIII., fig. 2.)
- BORDURE** (F. *bordure*)—A border applied to the shield; one of the *Sub-Ordinaries* (see Chapter V).
- BOTEROL**—The metal end of a sheath or scabbard (v. p. 339).
- BOTONNY** (F. *treflé*)—Applied to crosses, crosslets, etc., whose arms end in a trefoil shape (v. Plate XV., fig. 8).
- BOUGET** (F. *bouse*)—(See *Water-bouget*, v. p. 372).
- BOURDON**—A pilgrim's staff (v. p. 391).
- BRACED**—Interlacing; usually applied to chevronels (v. Plate XIV., fig. 12).
- BRANCHED** (F. *tigé*).
- BRETESSÉ** (F. *brélessé*)—Is said of a fess, or other ordinary, which has embattlements on both sides so that the embrasures are opposed to one another (cf. *counter-embattled*).
- BREYS** (F. *broyes*, and *morailles*)—(See *Barnacles* above). (Plate XXXV., fig. 1.)
- BRIGANTINE**—A coat of mail.
- BRISURE**—A mark of cadency.
- BROAD ARROW**—The head of an arrow having two smooth barbs detached from the shaft (v. *PHEON*, from which it differs, see p. 367).
- BROGUE**, or **SHAMBROGUE**—A kind of shoe worn in Ireland.
- BUDDING** (F. *boutonné*).
- BURGONET**—A steel cap.

C

- CABOSHED**, or **CABOSSED** (F. *cabossé*)—Is the term applied to the head of an animal (cf. F. *massacre*) borne *affronté* and showing no part of the neck.
- CABRÉ**—A term applied to a horse saliant (cf. *Rampant*).
- CADENCY, MARKS OF** (F. *brisures*)—Figures introduced into the shield to distinguish the cadets of a family from its head, and from one another (v. Vol. II., Chapter on DIFFERENCING).
- CALTRAP** (F. *chausse-trape*)—A ball of iron with projecting spikes (v. Plate XXXIV., fig. 9).
- CALVARY-CROSS**—A "long" cross, mounted on steps (v. p. 161).
- CAMPANED**—A Scottish term for belled.
- CANTING-ARMS**—(F. *armes parlantes*)—Are those which have a punning reference to the name of the bearer.

- CANTON — One of the SUB-ORDINARIES (Plates XVIII. and XIX.).
- CANTONED (F. *cantonné*)—Said of a cross placed between objects which occupy the corner spaces of the field.
- CAPARISONED (F. *bardé, housé*).
- CARBUNCLE (F. *Escarboucle*)—(V. ESCARBUNCLE).
- CARTOUCHE—An oval shield (*v. p. 58*).
- CAT-A-MOUNT—A wild cat (always *gardant*).
- CATAPULT (*v. p. 381*).
- CATHARINE-WHEEL—The instrument of the martyrdom of Saint Catharine, a wheel having sharp curved teeth on the rim.
- CENTAUR—A mythological animal having the bust and arms of a human being conjoined with the body of a horse (*v. p. 313*).
- CERCELÉE—(V. *Resercelée*). Applied to a cross denotes that its ends are curled on each side into circular figures (*v. p. 169*).
- CHAMBER—A short piece of ordnance.
- CHAMFRONT—The armour-plate for the head of a horse.
- CHAMPAGNE—A piece cut off the base of a shield (*v. p. 87, fig. 42*).
The counter-part of a chief.
- CHAMPAINE—NISBET'S term for *Urdy* (*v. p. 85*).
- CHAPEAU—A "cap of maintenance," *v. infra*.
- CHAPLET (F. *chapelet*)—A garland of leaves and flowers.
- CHARGE—A figure borne on the field in a coat of arms.
- CHARGED (F. *chargé*)—Is said of a field, ordinary, or other bearing, upon which a charge is placed.
- CHEQUY (F. *échiqueté*, cf. *équipollé*)—Divided into rectangular pieces, usually squares, of alternate tinctures (*v. Plate VIII., figs. 6, 7*).
- CHESS-ROOK (F. *roc d'échiquier*)—The "castle" used in the game of chess (*p. 403, Plate XIII., fig. 3*).
- CHEVAL-TRAP (F. *chausse-trape*)—(See *Caltrap*).
- CHEVRON—One of the ORDINARIES, or principal charges of Armory (*v. p. 145, Plate V., fig. 8*).
- CHEVRON, PER (F. *divisé en chevron*)—(V. *p. 94*).
- CHEVRONEL—A diminutive of the chevron (*v. ante, p. 150*).
- CHEVRONNY (F. *chevronné*)—Divided into pieces shaped like a chevron (*Plate VIII., fig. 5*).
- CHIEF (F. *chef*)—One of the ORDINARIES, or principal pieces, in Heraldry (*v. ante, p. 127*).

- CHIMÆRA** (F. *chimère*)—A mythological figure (*v.* p. 309).
- CHOUGH** (F. *choucas*)—(See *Cornish-chough*).
- CINQUE-FOIL** (F. *Quintefeuille*)—A flower of five petals (*v.* p. 340).
- CIRCULAR-BORDURE**—(*V.* p. 183).
- CIVIC-CROWN**—A wreath of oak leaves and acorns.
- CLARICHORD, or CLARION**—(See p. 402, Plate XXXVII., fig. 11).
- CLOSE** (F. *clos*)—Said of a bird whose wings are not expanded.
- CLOSET**—A diminutive of the bar (*v.* p. 136).
- COCKATRICE**—(See *Basilisk*, *v.* p. 307, Plate XXX., fig. 9).
- COLLARED**—1. (F. *colleté*) Having a collar round the neck; 2. (*accollé*) Said of the shield when ornamented with the collar or ribbon of an Order of Knighthood.
- COMBATANT** (F. *affronté*)—Fighting; said of two lions or other beasts rampant face to face (Plate XXV., fig. 1).
- COMPARTMENT**—A term applied to the ground or other object on which the shield and its supporters rest, as distinct from the scroll or "gas bracket" ornament applied by herald-painters to this purpose in the days of debased heraldry.
- COMPLEMENT, IN HER**—A term applied to the full moon (*v.* F. *LUNE, pleine*).
- COMPONÉ, COMPONY** (F. *composé*)—Formed by a single row of rectangular pieces of alternating tinctures (Plate XX., fig. 4).
- CONJOINED**—United (*v.* Plate XXIII., fig. 5).
- CONJOINED-IN-LURE**—Is said of two wings united (F. *vol*), the tips being downwards (*v.* Plate XXVIII., fig. 5).
- CONTOURNÉ**—Is applied to animals which face the sinister side of the shield (Vol. II., Plate VI., fig. 5).
- CORDED**—Said of a cross, or saltire, of which the parts are bound together by cords.
- CORNISH CHOUGH** (F. *choucas*)—A crow with red beak and legs.
- COTICE**—A diminutive of the bend (*v.* p. 143).
- COTICED** (F. *cotice, cotoyé*; cf. *accompagné*)—Placed between two cotices. This term is also applied to the fess, chevron, etc. Thus, a fess between two barrulets, or a chevron between two chevronels, is said to be coticed (Plates XI., fig. 11; XIII., fig. 10; and XIV., fig. 8).
- COUCHANT** (F. *couchant, gisant*)—Lying down but with uplifted head.
- COUCHÉ**—A shield is said to be *couché* when it is suspended with the sinister angle uppermost, as in many ancient seals and armorials (see Vol. II., Plates I., XI., and XIII.).

- COUNTER-CHANGED (F. *de l'un à l'autre; de l'un en l'autre*)—Having an interchange of tinctures (*v.* Plates VI., fig. 11; XIII., fig. 4; XVIII., fig. 11).
- COUNTER-COMPONY—Formed by a double row of small squares of alternating tinctures (*see* Plate XX., fig. 5). (*N.B.* See *contre composé*, for which this is not always the equivalent).
- COUNTER-EMBATTLED (*bretessé et contre bretessé*)—Embattled on both sides, so that the battlement, or merlon, on the one side is opposed to the embrasure on the other.
- COUNTER-EMBOWED—Bent in the reverse direction. When this term is applied to arms or legs, the elbow or knee points to the sinister. (*Cf.* EMBOWED.)
- COUNTER-FLORY—When an Ordinary, an orle or tressure, is flory on both sides (*cf.* Plate XX., fig. 10).
- COUNTER-PASSANT—Proceeding in opposite directions (*v.* Plate XXV., fig. 2).
- COUNTER-SALIENT—Leaping in opposite directions.
- COUNTER-TRIPIANT, or COUNTER-TRIPPING—Is said of beasts of chase passing each other.
- COUNTER-VAIR (F. *contre vair*)—Is an arrangement of *vair* by which the bells of the same colour are arranged base to base and point to point (*v.* Plate IV., fig. 7).
- COUPED (F. *coupé*)—Cut clean off by a straight line, as distinct from *erased* in which the line is jagged (*v.* Plate XIII.).
- COUPLE-CLOSE—The diminutive of a chevronel (*v.* Plate XIV., fig. 8).
- COURANT (F. *courant*)—Running.
- COWARD (F. *couard*)—A term applied to an animal which has its tail between its legs.
- CRAMPETTE—(*See Boterol*).
- CRAMPONS—Hooks used in building, usually borne singly abroad in pairs in British Armory.
- CRANCELIN—A wreath of peculiar shape placed in bend (*v.* p. 141, Vol. II., Plate XI., fig. 2).
- CRENELLÉ—Embattled (*cf.* *Bretessé*).
- CREST-CORONET—The little crown out of which some crests rise (*cf.* DUCAL CORONET, *infra*).
- CRESTED (F. *crêlé*)—Is said when the crest or comb of a cock, cockatrice, etc., is of a different tincture to the rest of its body.

- CRINED (F. *chevellé*, said of a human being ; *criné* of an animal)—
Is used when the colour of the hair or mane is to be described.
- CRONEL, or CORONEL (F. *roc*)—The blunted head of a lance used in tournaments (*cf.* CHESS-ROOK and p. 404).
- CROSS (F. *croix*)—One of the ORDINARIES (*see* pp. 151, 160).
- CROSSLET, (F. *croisette*)—A diminutive of the cross (*see* Chapter V., p. 171 ; and Plate XVI.).
- CROWNED (F. *couronné*, *cf.* *diadème*, and distinguish).
- CROZIER (F. *crosse*)—A pastoral staff, with a crook or curved head used by Archbishops, Bishops, Abbots, and Abbesses. The later use, which would confine the word to the cross borne (not *by*, but) *before* an Archbishop as a sign of dignity, is inexact (*see Pastoral-Staff*).
- CRUSSILY, or CRUSILY (F. *crusilé*)—*Semé* of small crosses, usually cross-crosslets ; if not, the shape of the crosslet requires to be named (*e.g.*, Crusily-fitchy, Plate XXIX., fig. 9).
- CUBIT-ARM (F. *avant-bras*)—The hand and the arm cut off at the elbow.
- CULVERIN—An old piece of ordnance.
- CURVED (*v.* *Fanché*, *vouté*, *affaissé*, *courbé*, in *French Glossary*).
- CYCLAMOR—A circular orle, borne singly.

D

- DANCETTÉ, or DANCETTY (F. *danché*, *cf.* *Vivré*)—The larger form of indentation, of which the points do not exceed three in number (*see* Partition lines of the shield, Chapter III., p. 87, Plate XII., fig. 2).
- DANSE, or DANCETTE—The term used in old writers for a *bar indented* or *dancetty*.
- DEBRUISED—Is the term employed when a bend, fess, or other Ordinary is placed across an animal, or other charge (Plate XXXII., fig. 4) which is then said to be debruised by the Ordinary.
- DECKED—Ornamented.
- DECRESCENT (F. *contourné*)—The term applied to a moon when in its last quarter having its horns turned to the sinister side of the escutcheon (*v.* p. 323, Plate XXXI., fig. 3).
- DEFAMED (F. *diffamé*)—Said of an animal deprived of its tail.
- DEGRADED—Said of a cross of which the arms end in steps.
- DEGREES (F. *grices*)—Steps (of a cross-calyvary, etc.).

DEJECTED—Thrown down.

DELVE—A square turf or clod of earth (*v.* p. 198).

DEMEMBERED, or DISMEMBERED (F. *démembré*, cf. *morné*)—Is said of an animal or charge, from which portions are severed, and removed slightly from the main body of the charge, but so as to preserve the general shape of the figure (*see* arms of MAITLAND, Plate XXIV., fig. 8).

DEMI—The half. In Armory, unless the reverse be specified, the upper or foremost half is the one used, except in the case of coats united by dimidiation, when the division of the dimidiated charge is made by a perpendicular line. In this case a demi-eagle or demi-fleur-de-lis would be the dexter or sinister half of the bird or flower, applied to the line of partition.

DETRIMENT—A term applied to the full moon when borne of a sable, or red, colour as if eclipsed.

DEVELOPED—Displayed. Said of a flag or banner unfurled.

DEXTER—The right hand side.

DIAMOND—The jewel used to indicate *sable* in the obsolete fanciful way of blazoning by precious stones.

DIAPERED (F. *diapré*)—Covered with fret-work or floral enrichment of a colour differing from the rest of the bearing (p. 123).

DIFFERENCED—(*See* Chapter on BRISURES, or Marks of CADENCY, Vol. II.).

DIMIDIATED—Divided into halves (*cf.* Plate XXI., fig. 2).

DISCLOSED—With wings expanded ; the equivalent for *displayed* in the case of birds which are domestic, or not birds of prey.

DISMEMBERED—(*See Demembered*).

DISPLAYED—(F. *éployé*)—Birds of prey placed *affrontés* with expanded wings and extended legs are described by this term (Plate XXVIII., figs. 1, 2).

DISTILLING (F. *dégouttant*)—Letting fall drops (*cf.* Plate XX., fig. 9).

DISTINCTION (F. *différence*)—(*See Brisure*).

DORMANT—Sleeping ; it differs from *couchant*, as the head of the animal is not raised, but rests on its fore-paws.

DOUBLE QUATREFOIL—The brisure for a ninth son in the modern system of *Differences*.

DOUBLE QUEUÉ—Having two tails (*see Queue-fourchée*).

DOUBLE TRESSURE (F. *double trêcheur*)—One treasure within another (*v.* SUB-ORDINARIES, Chapter VI.).

DOUBLED (F. *double*)—The term applied to mantles and lambrequins, lined of a different tincture, or with fur.

- DOVETAIL (F. *mortaisé*)—One of the lines of partition (*vide* pp. 85, 87), seldom used as the bounding line of an Ordinary except in very modern coats. In the Arms of COWELL and of PICKFORD the chief is dovetailed. (NISBET calls this partition *patte*.) The coat of LUCAS, Baronet, is: *Per bend argent and gules, a bend dovetailed between six annulets all counter-changed*.
- DRAGON—An imaginary monster; in British Heraldry it is a quadruped (*v.* Plate XXX., and *cf.* WYVERN).
- DRAGON'S HEAD, and TAIL—Were the terms respectively applied to *tenné* (orange) and *sanguine* (murrey) in the obsolete mode of blazoning by the planets (*v. ante*, p. 72).
- DUCAL CORONET—The term applied by custom, but quite erroneously, to the small coronet out of which many crests are represented as rising. *Crest-coronet*, first suggested by Mr BOUTELL, is a term as easily understood and much more correct (*v.* Vol. II., Chapter on EXTERNAL ORNAMENTS, *s.v.* CREST).
- DUCIPER—An old name for a cap of dignity.

E

- EASTERN CROWN—A band of gold from which arise pointed rays (*v.* p. 395).
- ECLIPSED (F. *ombre de soleil*). The sun is said to be eclipsed if represented of a red, or sable, tincture (*v.* p. 321).
- EIGHT-FOIL—The same as the double quatrefoil, *q.v.*
- ELECTORAL CROWN—(V. Vol. II., Chapter on CROWNS).
- ELEVATED—(F. *levé*)—The term applied to wings raised above the head.
- EMBATTLED—(F. *crenellé, brétesé, bastillé*, for which see pp. 85, 86)—Having battlements like the wall of a fortress; the pieces projecting upwards are called *merlons*, the intervening spaces *embrasures* (Plate XII., fig. 4).
- EMBOWED (F. *courbe*)—Bent. When applied to arms and legs the elbow, or knee, is to the dexter.
- EMBRASURE—(*Vide supra, Embattled*).
- EMBRUED—Stained with blood (*cf.* F. *ensanglanté*).
- EMERALD—The stone used to indicate the tincture *vert*.
- ENALURON—A fanciful old term applied to a bordure charged with eight birds; now obsolete.
- ENDORSE—A diminutive of the *Pale* employed to cotice it (*v.* p. 143, Plate XI., fig. 11).

ENDORSED—(*V. Addorsed*).

ENFIELD—An imaginary animal of very rare occurrence, having the head of a fox, maned ; the fore-legs are those of an eagle, the body and hind-legs those of a greyhound, and the tail that of a lion ; (the crest of O'KELLY).

ENFILED (*F. enfilé*)—The term applied to a sceptre, sword, or lance, which passes through a ring, wreath, or coronet ; also to a weapon which pierces a head, heart, or portion of the body.

ENGOULÉ—(See *Glossary of French Terms*). Is applied to the extremities of Ordinaries, etc., which enter the mouth of an animal (Plate XII., fig. 5).

ENGRAILED (*F. engrêlé, cf. échancré*, and distinguish)—A form of the partition line (*v. ante*, p. 83).

ENHANCED (*F. haussé*)—The term applied when an Ordinary, or other charge, is raised above its usual position. (Plate XIII., fig. 8). (The converse of *abaissé*.)

ENSIGNED—Adorned.

ENTÉ—Grafted.

ENTÉ EN POINTE—A division of the shield (Plate XVIII., fig. 5 ; p. 87, fig. 41).

ENTOYRÉ—An obsolete term for a bordure charged with eight inanimate charges (Plate XX.).

ENURNEY—An old fanciful term, now obsolete, formerly applied to a bordure charged with eight animals.

ENVIRONED—Surrounded, enveloped.

EQUIPPED (*F. équipé*)—Fully armed and comparisoned ; rigged.

ERADICATED (*F. arraché*)—Torn up by the roots (*v. p. 335*) ; applied to trees and plants (Plate XXXII., fig. 2).

ERASED (*F. arraché*)—Forcibly torn off, so as to leave the severed part jagged (Plate XXII., figs. 4, 8), as distinguished from *coupé*. (Plate XXIII., figs. 6, 7).

ERECT (*F. haut*)—Set in a vertical position.

ERMINE, ERMINES, ERMINOIS—(see *FURS*, Chapter III., and Plate IV.).

ESCALLOP-SHELL (*F. coquille, cf. vannet*)—A common charge of blazon showing the outside of the shell, as distinguished from *Vannet*, which see.

ESCARBUNCLE (*F. Escarboucle*)—The term applied to a bearing which originated in the iron bands radiating from the centre of an ancient shield, and serving to strengthen it (*v. ante*, p. 47, Plate I.).

- ESCROLL—A scroll often bearing a motto.
- ESCUCHEON—(*v.* p. 179) Points of, are described at p. 65.
- ESCUCHEON OF PRETENCE—The small shield borne upon the centre of his own achievement by a man who marries an heiress or co-heiress, and containing her arms (*v.* Vol. II., Chapter on MARSHALLING).
- ESQUIRE (F. *giron*)—A term applied to a gyron (*see* p. 178, and Arms of MORTIMER, Plate XIX., fig. 6).
- ESTOILE—A star ; its mode of delineation, as distinguished from a mullet, is discussed *ante*, p. 325 (Plate XXXI., figs. 5, 7).
- EXPANDED (F. *éployé* of wings, *épanoui* of flowers, *ouvert* of fruits)—Opened or displayed.
- EYES—Their tincture is expressed by F. *allumé* ; *animé* is used for birds, etc.

F.

- FALSE (F. *faux, fausse*)—A term applied to things *voided* (*v.* Vol. II., p. 175).
- FAN—In British Armory is a winnowing fan for blowing away chaff.
- FAULCHION (F. *badelaire*)—A sword with a broad blade.
- FAUN—A mythological being (*v.* p. 320).
- FEATHERED (F. *empenné*)—(A synonym of *Flighted*.) The term used to describe the fact that the wings of an arrow differ in tincture from the shaft (p. 367).
- FER-DE-FOURCHETTE—The term used (but rarely found) for crosses, etc., which end in a forked iron.
- FER-DE-MOLINE—The *mill-rind*, or iron in the centre of a mill-stone, through which the shaft passes.
- FERMAIL—A buckle.
- FESS—One of the *Ordinaries*, or principal charges, of Armory (*v.* p. 134).
- FESS, PER (F. *coupé*)—(*V.* Plate V., figs. 3, 10).
- FESS POINT—The central point of the escucheon (*v.* p. 65).
- FESSWAYS (F. *en abîme* . . . *en cœur*)—Placed in the direction pertaining to a fess.
- FETTERED—(*V.* *Spancelled*).
- FETTER-LOCK—A shackle with a lock (*cf.* MANACLE).
- FIELD (F. *champ*)—The surface of the shield upon which the charges are depicted.
- FIGURED (F. *figuré*)—A term applied to the sun, crescents, coins, etc., when they contain a human face ; and to bezants or plates stamped like a coin.

- FILE (F. *lambel*)—An old term for the label (*v.* p. 198).
- FILLET—A diminutive of the chief. A fillet *en bordure* is a diminutive of the bordure.
- FIMBRIATED (F. *bordé*)—Having a narrow bordure.
- FINNED (F. *lorré*, cf. *Fierté*, in *French Glossary*).
- FIRE-BALL—A grenade.
- FIRMÉ—A term applied to a *cross-palée*—throughout, *i.e.*, reaching the edge of the escutcheon.
- FITCHÉ, or FITCHED (F. *fiché*)—Applied to crosses, etc., which have a point whereby they can be fixed in the ground (Plate XVI., fig. 5).
- FLANCHES, or FLAUNCHES (F. *flanqué en rond*)—One of the *Sub-Ordinaries* (p. 196, Plate XIX., fig. 7).
- FLANKS (F. *flancs*)—The sides of the escutcheon.
- FLASQUES—Diminutives of *Flaunches* (*v.* p. 197).
- FLEURETTY, FLEURY (FLORY) (F. *fleurs-de-lisé*)—A term applied to a surface *semé* of *fleurs-de-lis* (Plate XV. fig. 6).
- FLEURY (F. *fleuré*, *fleurette*)—Ornamented with *fleurs-de-lis* (*v.* *cross-fleury*, p. 173; and see Plates XV., fig. 6; XXXIII., fig. 6).
- FLEXED—Bent or bowed (cf. *vouté*, *affaissé*).
- FLIGHTED (F. *empenné*)—(See *Feathered*)—p. 367.
- FLORY, FLORETTY—(See *Fleury*, and *v.* Plate XV., fig. 6).
- FLOTANT—Floating; said of banners, etc.
- FLOWERED (F. *fleuré*)—Said of plants.
- FOLIATED.—Leaved.
- FORMY, or FORMÉE—(See *Patty* or *Patée*).
- FOUNTAIN—Conventionally represented by a roundle *wavy argent and azure* (p. 204, Plate XXII., fig. 5).
- FOURCHÉ (F. *fourché*, *fourchetté*)—Forked (see *Cross-fourchée*, fig. 65, p. 173).
- FRACTED (F. *brisé*, and cf. *failli*)—Broken. (Plate XIV., fig. 10.)
- FRAISE, or FRASER—A cinquefoil in Scotland (*v.* Plate XXIII., fig. 2).
- FRET (F. *frette*)—A *Sub-Ordinary* (*v.* p. 192) (*v.* *Treillis*, in *French Glossary*, and Plate XXII., fig. 11).
- FRETED (F. *fretté*)—Interlaced (cf. Plate XXIX., fig. 10).
- FRETTY—Covered with fretwork (*v.* *Treillissé*) (p. 105, Plate IX., fig. 5).
- FRUCTED (F. *fruite*)—Bearing fruit (cf. *englanté*).
- FURCHY—(See *Fourché*).

- FURISON**—A Scottish term for a steel for kindling fires.
FURNISHED (F. *équipé*)—Equipped, or provided with sails, ropes, etc.
FUSIL (F. *fusée*)—A narrow lozenge (Plates XVIII., XIX).
FUSILLY (F. *fuselé*)—Covered with fusils (*v.* Plate VIII., figs. 10, 11).
FYLFOT—The Gammadion, an ancient symbol composed of four Gammas (Γ) united in cross.

G

- GALLEY** (F. *navire* and *galère*)—A ship propelled by sails and oars (see *Lymphad*).
GAL-TRAPS (F. *chausse-truie*)—(See *Caltrap*). (Plate XXXIV., fig. 9).
GAMB (F. *membre de lion*)—The whole fore-leg of a beast, as distinct from a paw.
GARB (F. *gerbe*)—A wheat-sheaf (if composed of any other grain the fact must be specified) (*v.* p. 359).
GARDANT—Full-faced (*v.* *Lion*).
GARLAND—A wreath of flowers and leaves.
GARNISHED—Ornamented (*cf.* *listré*).
GARTER—An old term for the diminutive of a bendlet.
GAUNTLET (F. *gantelet*)—A glove of steel plates.
GAZE, AT (F. *affronté*, or *gardant*)—Used of a beast of chase.
GEMELLS (BARS-GEMELS) (F. *jumelles*)—Small barrulets borne in pairs (*v.* *ante*, p. 139).
GEM-RING—An annulet set with a precious stone.
GENET—A small animal like a weasel.
GERATED—Differenced by small charges.
GIMMEL-RING—Two annulets interlaced.
GIRON, or GYRON—A SUB-ORDINARY (*v.* p. 177, Plate XIX).
GIRONNY, or GYRONNY (F. *gironné*)—A division of the field Plate VI., figs. 1, 2, 3; XVIII., fig. 8).
GLIDING (F. *ondoyante*)—Applied to reptiles or fishes moving forward with undulations of the body.
GOBONY, or GOBONÉ—(See *Compony*).
GOLPES—The absolute name applied to roundles of *purpure* (*v.* p. 200).
GONFANON—An ecclesiastical banner described at p. 388.
GORE (*cf.* *GUSSET*)—One of the old fanciful Abatements.
GORGE (F. *bouse*)—A water bouget, *q.v.*
GORGED (F. *colleté*)—Wearing a collar.

GORGES, or GURGES (F. *gouffre*)—A whirlpool represented conventionally (Plate XXII., fig. 6).

GOUTTE—A drop.

GOUTTÉE, GUTTY, GUTTÉE—*Semé* with drops (see Plate IX. fig. 12).

GRADED—Having steps (A CROSS-GRADED, F. *croix perronnée*).

GRADIENT—Applied to a tortoise walking.

GRAFTED—A term sometimes used for ENTÉ, *q.v.*

GREAVES—Armour for the legs.

GRICES—Steps; (also the appellation of the young of the wild boar).

GRIECES (F. *marcassins*, cf. *sanglier*)—(*V. Grices*).

GRIFFON—A chimerical animal, the fore part that of an eagle, the hinder that of a lion; the "male griffon" has no wings.

GRINGOLY, or GRINGOLÉE—The term applied to crosses, etc., whose extremities end in the heads of serpents (*v.* Plate XVI., fig. 6).

GUARDANT—(*V. Gardant*).

GUIDON—A kind of banner with a semi-circular end (*v.* Vol. II).

GUIVRÉ—(*V. Gringoly*).

GULES (F. *gueules*)—The colour red.

GUN-STONE—The old name for a pellet, or sable roundle (*v.* p. 200).

GURGES—(*V. s. Gorges*).

GUSSET (F. *gousset*)—A pairle without the top opening.

GUTTY, or GUTTÉE—*Semé* of drops.

GUZES—The obsolete name given by the old armorists to roundles of *sanguine* or blood colour.

GYRON—A *Sub-Ordinary* (*v.* F. *Giron*) (*v.* p. 93).

GYRONNY (F. *gironné*)—(See *Gironny*). Very occasionally Ordinaries are *gyroned*—*e.g.*, *Vair, on a chevron gules three bezants; a chief gyronny Or and sable*, is the coat of HOZIER, Baronet.

H

HABERGEON—A coat of mail.

HABITED (F. *habillé*)—Clothed, vested.

HACKLE (F. *broie*)—A hemp-break.

HAIE—A hedge.

HALBERT—A pole-axe.

HAMES—Part of the equipment of a horse.

HANDLED (F. *fulé*)—Said of spears, etc.

HARPY—A mythological creature (*v.* p. 310).

HART—A stag in its sixth year.

HARVEST-FLY—A kind of butterfly.

HATCHMENT—A term for Achievement; the representation of the full armorial bearings of a deceased person, fixed upon his house, or in a church.

HAUBERK—A coat of chain-mail.

HAURIANT—Applied to fish in a perpendicular attitude, or paleways (*v.* Plate XXIX., fig. 6).

HAUSSÉ—Said of a charge placed higher in the escutcheon than its usual position.

HAWK'S BELLS and JESSES (bells, *F. grelots* or *grillets*)—The bells are globular in form (*v.* Plate XXVIII., fig. 8), and are affixed to the hawk's legs by small leather straps called jesses.

HAWK'S LURE—A decoy used by falconers to recover the hawk. It is composed of two wings conjoined with the tips downward (hence wings so represented are said to be *in lure*, or *conjoined in lure*); they have also a line attached, ending in a ring, by which the falconer waved the lure in the air.

HAY-FORK—A name for the *pall*, or *pairle*, in Scotland.

HEADS—Of men, beasts, etc., are drawn in profile unless the blazon specify that they are *affrontés*, or *gardant*.

HEMP-BRAKE (*F. broie*)—See *Hackle*, or *Heckle*.

HERSE—A Portcullis.

HILL, HILLOCK (*F. mont*)—The latter term is used if more than one appear in a coat, unless the charges are separated by an Ordinary.

HILTED (*F. garni*)—Is used to describe the tincture of the hilt of a sword if it differ from that of the blade.

HIND—The female stag, usually tripping.

HOODED (*F. chaperonné*)—Wearing a hood, applied both to human figures and to hawks.

HOOFED—Having the hoofs of a particular tincture (distinguish from *unguled* which applies only to beasts with cloven feet).

HOOPED (*F. cerclé*).

HORN, HUNTING (*F. cor de chasse, grelier, huchet*; see *French Glossary*).

HORN, OF A STAG (*F. demi-ramure*).

HORNED (*F. armé*)—Having horns of a special tincture; but compare *attired*.

- HUIT-FOIL—An eight-foil (*q.v.*), or double quatre-foil.
 HUMMETTY—Couped at the ends said of an Ordinary which does not touch the edge of the shield.
 HURST (*F. bois, forêt*)—A clump of trees.
 HURT—A roundle of an azure colour (*v. p. 200*).
 HYDRA—A mythological monster (*v. p. 310*).

I

- IBEX—In British Armory, an antelope with straight horns, the horns project from the forehead, and are serrated. In Foreign Armory the charge is drawn *au naturel*.
 ICICLES—Are *gouttes* reversed.
 IMBRUED—(See *Embrued*; *F. ensanglanté*).
 IMPALED—Coats conjoined paleways, that is by the shield being divided into two parts by a perpendicular or palar line and having one coat placed on each side thereof, are said to be impaled (*see* Chapter on MARSHALLING).
 IMPERIAL CROWN—In general differs not from a Royal Crown. The crowns of specific empires however differ from one another (*see* Vol. II., Chapter XXI., on CROWNS AND CORONETS).
 IN LURE—(See *Lure*).
 IN PRIDE (*F. rouant*)—Said of a peacock with expanded tail.
 IN SPLENDOUR—Said of the sun irradiated (Plate XXXI., fig. 1).
 INCENSED—Is the same as *inflamed*. Said of animals which have flames issuing from mouth and ears.
 INCRESCENT (*F. croissant-tourné*)—Said of a crescent whose horns are turned to the dexter side of the shield. Plate XXXI., fig. 3.)
 INDENTED (*F. danché, dentelé, endenté*)—A partition line with small indentations (*v. p. 85*, Plate XI., fig 2).
 INDORSED—(*V. Endorsed, cf. F. Adossé*).
 INESCUCHEON—A small shield borne *en surtout*, in British Heraldry usually containing the arms of an heiress, or some feudal charge; but used with different meanings in Foreign Armory (*see* Vol. II., Chapter on MARSHALLING).
 INFLAMED (*F. ardent, flambant*)—(See *Incensed* and *Allumé*).
 INK-MOLINE—(*V. Fer de Moline*)—A mill-rind.
 INTERLACED (*F. entrelacé*)—Linked together. Said of annulets, the bows of keys, crescents, etc. (*cf.* Plate XIV.).

INVECKED, or INVECTED (F. *cannelé*)—One of the partition lines, the reverse of *engrailed* (*v.* pp. 85, 86) than which it is much less frequently employed.

INVERTED (F. *versé*)—Reversed.

IRRADIATED (F. *rayonné*, cf. *herissé*)—(Plates XI., fig. 2 ; XXXI., fig. 12).

ISSUANT, or ISSUING (F. *issant*). (For the distinction between this and *naissant*, *v. ante*, pp. 234, 235, Plate XXV., figs. 3-5).

J

JELLOPED—Said of the comb of a cock or cockatrice. (*cf.* Wattled.)

JESSANT—Shooting forth.

JESSANT-DE-LIS—Said of a leopard's face with a *fleur-de-lis* passing through the mouth (*v.* p. 238, Plate XXV., fig. 11).

JESSED—Having straps or thongs.

JESSES—The straps of hawk's bells.

JOWLOPPED—(*V. Jelloped*).

JUPITER—The planet signifying *azure* in the old blazon by heavenly bodies (*v.* p. 72).

K

KNOTTED—Of trees, F. *noureux*; of a cord, or a snake, *noué*.

L

LABEL (F. *lambel*)—A mark of cadency, also in occasional use as a charge (*v.* pp. 198-200 ; *see* also Vol. II., Chapter on DIFFERENCES).

LADDER (SCALING) (F. *échelle d'escalade*)—A ladder with hooks ; occasionally of a single piece with short traverses (*v.* Plate XXXV., fig. 6).

LAMB, THE PASCHAL (F. *Agneau-Pascal*, or *Agnus-Dei*)—Is described *ante*, p. 248 (*see* Plate XXVII., fig. 4).

LAMBREQUIN—The mantling of a helm (*see* Vol. II., Chapter on EXTERNAL ORNAMENTS).

LAMPAGO—A tiger having a human head (p. 310).

LANGUED (F. *lampassé*)—The term used to denote that the tongue of a beast or bird is of a different tincture from the rest of the charge, or from that usually employed.

All birds and beasts are langued *gules* unless they

are themselves of that tincture ; in that case they are langued *azure*, unless the blazon distinctly express that the tongue is to be of some other tincture. If the general rule given above is followed there is no need at all to mention that the animal is langued.

LARMES—Gouttes of blue tincture, tears.

LASHED, a modern term for the tail of a beast turned over the back towards the head, and then reverted.

LATTICE—(See *Trellis*, p. 107).

LEASH (F. *longe*)—The line by which falcons are tied to the hand, or by which hounds are retained.

LEASHED (F. *longé*).

LEAVED (F. *feuillé*, cf. *pampré*).

LEG OF AN EAGLE (F. *main d'aigle*).

LEGGED (Membered) (F. *membre*)—Is said when the legs of a bird differ in tincture from the rest of the body.

LEOPARD—The lion passant-gardant in French Heraldry.

LEOPARD-LIONNÉ—(See French Glossary) a lion rampant-gardant.

LEOPARD'S FACE—Is used when the head is represented *affronté* or *gardant*, no part of the neck being visible.

LEOPARD'S HEAD—Is used either when the head is in profile, or *affronté*, if part of the neck, either couped or erased, be visible.

LEVER—The name given to the bird now drawn as a cormorant, in the arms of the city of Liverpool ; (really the eagle, the Evangelistic symbol of St. John).

LIGHTED, or INFLAMED (F. *allumé*).

LINED—Attached to a line or cord ; is also said of mantles, caps, etc.

" LINES OF PARTITION "—Are described in Chapter III.

LISTS—The barriers of a tournament field (see Plate XXXVI., fig. 9, p. 374).

LIONCEL—A young lion ; sometimes used by pedantic heralds to denote the beasts when more than three are borne in the same field (Plate XXIV., fig. 12).

LOCHABER-AXE—A pole-axe whose top ends in a hook.

LODGED (F. *couché*)—Is said of a hart, and other beasts of chase, when lying on the ground ; distinguish from *couchant* which is applied to beasts of prey.

LOZENGE (F. *losange*)—One of the SUB-ORDINARIES (v. Plate XIX.) ; also one of the forms of the escucheon (v. fig. 17, p. 50).

- LOZENGY (F. *losangé*)—Covered with lozenges (*v.* Plate VIII., fig. 9).
 LUCY—An old name for the pike fish.
 LURE—(See *Hawk's Lure*).
 LYMPHAD (F. *galère*)—A galley propelled by oars but also having a mast and square sail (Plate XXXV.).

M

- MAINTENANCE, CAP OF—A cap of dignity ; usually of crimson or azure velvet "turned up" or lined with ermine or other fur, or stuff of a different tincture (*v.* p. 408). Often used to support crests in mediæval times (*see* Vol. II., Chapter on EXTERNAL ORNAMENTS).
 MANCHE, or MAUNCHE (F. *manche-mal taillée*)—The old-fashioned sleeve of a lady's garment ; its full form is *maunche mal taillée* (*v.* p. 392, Plate XXXVII., fig. 1).
 MANED—Having a mane of a different tincture from the rest of the body.
 MANTEL (Tierced in)—A division of the shield (*v.* p. 97, Plate VI.).
 MANTELÉ—(*Mantled*, *v.* pp. 97, 98, Plate VI.).
 MANTICORA, or MAN-TIGER—A fabulous beast.
 MANTLE, MANTLING—The cloak or robe placed around a shield of arms (*see* the Chapter on EXTERNAL ORNAMENTS in Vol. II.).
 MANTLINGS (F. *lambrequins*)—The coverings of helmets cut into foliage shape (*see* Vol. II. as above).
 MARS—In blazoning by planets represents *gules* (*v.* p. 72).
 MARLET (F. *merlette*)—A martin or swallow, without legs, but with the tufts of feathers at their junction with the body ; the modern mark of cadency for the fourth son.
 MASCLE (F. *macle*)—A voided lozenge (*see* Plate XIX.).
 MASCULY (F. *maculé*)—Covered with mascles.
 MASONED (F. *maçonné*)—Divided by lines, usually of sable, to represent the mortar between the stones of castles, bridges, and other buildings.
 MAUNCHE—(See *Manche*).
 MEMBERED (F. *membre*)—The term used to describe the legs of a bird if of a different tincture from the rest of the body. Some armorial writers think the term includes the beak, which is certainly not the case in French Armory.
 MERCURY—The planet used to denote *purpure* (*v.* p. 72).

- MERLION (F. *merlette*)—A synonym for the martlet.
- MERLONS—The pieces of an embattlement between the embrasures.
- MERTRIX—An old name for a marten (? fox).
- METALS—*Or* and *Argent*.
- MILL-PICK—A tool with a sharp head and short handle, used to dress mill-stones.
- MILL-RIND—(See *Fer de Moline*, and *Anille*).
- MINIVER—A fur ; a corruption of *menu-vair* (*v. ante*, p. 78).
- MITRE—The cap of an abbot, bishop, or archbishop.
- MOLINE, CROSS—A cross with arms, like the ends of a mill-rind. It resembles a cross *ancrée*, but the hooks at the end of the arms not so acute (Plates XV., 4 ; XVI., 1). It is used among the modern marks of cadency as the difference for an eighth son.
- MORION—A steel cap.
- MORSE—A sea-lion.
- MORT—A death's head, or skull.
- MORTAR—A piece of ordnance ; a druggist's bowl.
- MORTNÉ, or MORNÉ—A French term for a lion borne without its tongue, teeth, or claws.
- MOTTO—A short sentence, accompanying armorial bearings usually borne on a separate listel or ribbon, sometimes in the coat itself (*v. Plate XXXVII.*, fig. 12).
- MOUND (*monde*)—An orb, or globe of sovereignty, usually ensigned with a cross (*v. Plate XXXVI.*, fig. 10).
- MOUNT—A hill in base of the shield (Plate XXXII.). In Foreign Heraldry it is often drawn conventionally with three *coupeaux* or domes (*cf. Plate XXXI.*, figs. 1, 9).
- MOUNTED—Applied to a horse bearing a rider.
- MOUNTING—Rising ; (F. *montant*, of a crescent).
- MOURNÉ—Blunted (*morné*), applied to spears.
- MULLET—A star, usually of five straight points ; if of more the fact must be specified. When it represents the rowel of a spur, its centre is pierced (Plate XXXI., fig. 7). (On the distinction between *mullets* and *estoiles*, *v. ante*, p. 325).
- MURAL-CROWN—A coronet of gold, with battlements along its upper edge.
- MURREY—The colour *Sanguine*.
- MUSCHETOIRS (F. *mouchetures*)—The tail of the ermine without the three hairy spots which are usually drawn at its top.
- MUSIMON—A fabulous beast, ram and goat combined.

MUSION—A mouser, a domestic cat (*v. ante*, p. 107).

MUZZLED (F. *emmuselé*)—Applied to bears, and other beasts, which have the mouth tied with bands.

N

NAIANT (F. *nageant*)—Swimming ; applied to fish borne fessways, or horizontally (distinguish from *hauriant*) (Plate XXIX., figs. 5, 8).

NAILED (F. *cloué*)—(*V. Treillis*, and p. 107).

NAISSANT—Rising out of the middle of a fess or other Ordinary. (The distinction between this term and *issuant* is explained *ante*, pp. 234, 235.)

NARCISSUS—A sex-foil.

NAVAL CROWN—A coronet of gold, ornamented on its upper edge with alternate sterns and sails of ships.

NEBULÉE, or NEBULY (F. *nebulé*)—A line of partition (*v. ante*, pp. 83, 84). This line is infrequent in ancient coats either as a partition line, or as the bounding line of an Ordinary ; but in modern times it has been pretty frequently employed as a difference, and in some cases granted very appropriately, to indicate a possible but doubtful descent from a family already bearing arms.

NENUPHAR LEAVES—(*V. p.* 339).

NERVED (F. *nervé*)—Said of the leaves of trees on which the fibres are drawn of a different tincture from the rest of the leaf.

NILLÉ—Formed by slender traces or narrow lines.

NOMBRIL—One of the points of the escucheon (*v. ante*, p. 65).

NOWED (F. *noué*)—Knotted (Plate XXXII., fig. 6) ; also said of the tails of reptiles (Plate XXX., fig. 1).

NUAGÉ—(*See above Nebulée*).

O

OGRESS—An old name for a gun-stone, pellet, or roundle of *sable* (*v. p.* 201).

OMBRÉ—Shaded.

ONDY, or ONDÉE (*Undy* ; *Undée*)—Wavy (*v. p.* 83).

OPINICUS—A fabulous animal of rare occurrence, resembling a gryphon winged, and with a lion's legs, and short tail.

OPPRESSED—(*See Debruised*).

OR—The metal gold.

ORB (F. *monde*)—(See *Mound*; Plate XXXVI., fig. 10).

ORDINARIES—Certain heraldic charges of most frequent occurrence (*see* Chapter V., p. 125).

ORDINARIES, SUB—Heraldic charges also of frequent use, but not so important as the preceding. The distinction is entirely an arbitrary one (*see* Chapter VI.).

OREILLER—A cushion or pillow (*v.* p. 394).

ORGAN-REST—A "clarion" or rest (*v.* p. 402, and Plate XXXVII., fig. 11).

ORLE—A narrow border within the shield but removed from its edge (Plate XVIII., fig. 2, and Plate XX.); one of the SUB-ORDINARIES, p. 185).

ORLE, IN—Charges arranged in a circular form, or following the outline of the shield.

ORLÉ—An old term for *bordered*.

OVER-ALL—The term used when a charge or an Ordinary or an escucheon is placed upon others. The French equivalent is *en surtout*.

OVERT (F. *ouvert*)—Open; applied to gates of houses or castles; and to the wings of birds expanding for flight.

OWL (F. *hibou*, cf. *Oiseau-duc*)—This bird is always drawn full-faced.

P

PALE—One of the Ordinaries (*see* p. 131, Plate XI.)

PALISADO, CROWN—A coronet of gold ornamented with golden palisades on the upper edge of the rim.

PAIL—(1) An Archi-episcopal vestment of white wool shaped like the letter Y (*v.* Plate XVII., fig. 11).

(2) One of the Ordinaries (*v.* Plate XVII., fig. 10).

PALLET—A diminutive of the *Pale*.

PALMER'S STAFF (F. *bourdon*)—A pilgrim's walking-stick (*v.* p. 391).

PALY—Divided into perpendicular divisions like pales (Plate VIII., fig. 1).

PALY-BENDY—Divided into lozenge-shaped pieces by lines paleways and bendways (*v.* Plate VIII., fig. 12).

PANTHER (F. *panthière*)—In heraldry is drawn conventionally, and with fire issuing from mouth and ears (*v.* p. 239).

- PAPELONNÉ—A form of *vair* (*v.* pp. 78-80 and Plate IX., fig. 6), covered with scales like butterfly's wings.
- PAPINGOES—Parrots, or popinjays (Plate XXIX., fig. 2).
- PARTITION LINES—(*V.* pp. 85, 87).
- PARTY (*per bend, pale, fess*, etc.)—Are the phrases used to denote that the field or charge is divided by a line drawn in the direction of the Ordinary named.
- PASCHAL-LAMB (F. *Agneau-Pascal*; *Agnus Dei*)—(Is described at p. 248, Plate XXVII., fig. 4).
- PASSANT—The heraldic term for a beast walking and looking straight before it (of the lion F. *lion leopardé*) (Plate XXIV., fig. 4).
- PASSANT-COUNTER-PASSANT (F. *passant-contre-passant*)—Is said of two or more animals walking alternately in opposite directions—the first to the dexter, the second to the sinister, the third as the first, etc. or the reverse (*v.* Plate XXV., fig. 2).
- PASSANT-GARDANT—Denotes that the beast is walking forward but that its head is *affronté*, or full-faced (*cf.* *lion*; Plate XXIV., fig. 5).
- PASSANT-REGARDANT—Walking forward but with the head looking backward (Plate XXIV., fig. 6).
- PASSANT-REPASSANT—The same as the preceding.
- PASSION CROSS—A name for the *long* cross (*see* fig. 53, p. 173), it differs from the Calvary Cross in not having steps.
- PASSION NAIL (*Clous de la passion*)—A long spike with a quadrangular head. The Ordinary known as the Pile is sometimes, but erroneously, called by this name.
- PATONCE—A floriated form of the cross (*see* p. 173, and fig. 62, p. 173).
- PATRIARCHAL CROSS—(*See* p. 161 and fig. 56, p. 173).
- PATTY-FITCHY CROSS—(pp. 164, 173).
- PATTY, PATÉE (FORMY, FORMÉE)—A form of the cross, each arm expanding from the centre and terminated by a straight line (*v.* p. 163). Nisbet uses this term for dove-tailed.
- PATTY-THROUGHOUT—Means that the bearing is carried right out to the edge of the shield (Plate XV., fig. 3).
- PAVILION—A tent. It is also the name given to the canopy under which the arms of sovereigns are sometimes represented (*v.* Chapter VI. on EXTERNAL ORNAMENTS in Vol. II.).

PAW (F. *patte*)—The foot of an animal, coupé, or erased at the first joint ; distinguish from *Gamb.*

PEACOCK (F. *paon*)—Is drawn passant unless it is blazoned as a

PEACOCK IN ITS PRIDE (F. *paon rouant*)—It is then drawn with tail expanded in a circle.

PEAN—A form of ermine, a fur with a sable ground and golden spots (Plate IV., fig. 4).

PEARL—The precious gem used to denote silver or white in an obsolete mode of blazoning.

PEARLED (F. *grêlé*)—Adorned with pearls.

PEEL (F. *pelle*)—A baker's instrument.

PEGASUS—The winged horse of mythology (*v. ante*, p. 313).

PELICAN—In Armory is drawn conventionally ; usually with expanded wings, and with neck embowed, vulning its breast whence drops of blood distil for the nourishment of her young ones which are placed beneath her in the nest ; she is then said to be a

PELICAN IN HER PIETY—(*See above*, Plate XXVIII., fig. 12).

PELLET—A sable roundle (*see Ogress, Gunstone*, and p. 201).

PENDENT—Hanging down.

PENON, or PENNON—A small oblong pointed flag.

PENONCELLE, or PENCIL—A diminutive of the pennon.

PENNY-YARD-PENNY—A silver penny.

PENTALPHA—A cabalistic figure formed by a single line crossing and recrossing so as to make five triangles.

PER—Through, or by means of (*see PARTY*, above).

PERCLOSE—The half of a buckled garter.

PERFORATE (F. *percé*, cf. *ajouré*)—Pierced (*see below*).

PETRONEL—An early form of the pistol.

PHEON—The broad head of a dart, or javelin. In English Armory it is borne with the point towards the base, in French coats the reverse is usually the case (*v. Plate XXIV.*, fig. 7).

PHŒNIX—A mythological bird represented like an eagle in the midst of flames.

PIERCED (F. *percé*, *ajouré*)—Is the term used when a cross, mullet, or other charge has a perforation through which the field is visible (Plate XV., fig. 4).

The form of the piercing should be expressed except in the case of mullets, in which it is always circular (*v. p. 325*).

PILE—One of the ORDINARIES (*see Plates IX. and XVII.*).

- PILGRIM'S SCRIP—A wallet or bag (*v.* p. 391).
- PILGRIM'S STAVES—Bourdons (p. 391).
- PLATE—A flat roundle of silver (*v.* p. 200).
- PLATY, or PLATÉE—*Semé* of plates.
- PLAYING TABLES—A backgammon board.
- PLOYÉ—Curved, or bent (*v.* Plate VI., figs. 9, 10).
- POINT, IN—Is said when piles, swords, etc., are arranged in the form of a pile, that is approaching each other in the base of the shield.
- POINTED (F. *aiguilé*, cf. *Fiché*).
- POINTS—The pendants of the label.
- POINTS OF THE ESCUCHEON—(*See* p. 65, figs. 21, 22).
- POMEIS—Green spherical roundles resembling apples (p. 201).
- POMMELLED—The term used to describe the knob, or pomel, at the end of a sword hilt.
- POMMELLY, or POMMETTY (F. *pommelle*)—Is said of a cross whose arms end in balls (Plate XV., fig. 11).
- POPINJAY (F. *papegaye*)—An old name for a parrot (Plate XXIX).
- PORTCULLIS (F. *herse sarasine*)—A strong grating let down to close the passage through a castle gate; it usually has pikes in its base, and chains attached to its upper beam.
- POSÉ—The same position as *statant*.
- POTENT—An old name for a crutch. The name given to a fur composed of crutch-like or T-shaped pieces (really only a form of vair, *vide* p. 79, and Plate IV., fig. 11). It is sometimes termed
- POTENT-COUNTER-POTENT—(*V.* p. 79).
- POTENT, CROSS—(*See* p. 166).
- POTENTÉ, or POTENCY—A partition or dividing line of the field seldom used (*v.* p. 85).
- POWDERED—The old phrase for *semé*.
- PRETENCE, ESCUCHEON of (F. *écusson sur le tout*)—(*See* Escucheon).
- PRIDE, IN (F. *rouant*)—*See* PEACOCK. The term is also applied to a Turkey cock with tail expanded.
- PROPER—Borne of its natural colours (F. *au naturel*; of flesh *carnation*).
- PURFLED—Bordered (*bordé*).
- PURPURE—The heraldic name of the colour purple.
- PYOT—A magpie.

Q

QUADRATE—In the form of a square. When a cross-potent has a square projection in the centre it is said to be a *cross-potent-quadrate*, as in the arms of LICHFIELD (Plate XV., fig. 5).

QUARREL—The name for a cross-bow bolt (*v.* p. 367).

QUARTER (F. *franc-quartier*)—A SUB-ORDINARY (*v.* Chapter VI., p. 174).

QUARTERED (F. *écartelé*)—Divided into quarters or quarterings (Plate V., fig. 9).

QUARTERINGS, or **QUARTERS** (F. *écartelures*)—Different coats, not necessarily only four in number, combined in one escucheon to denote descent, etc. (*see* Chapter on MARSHALLING in Vol. II.).

QUARTERLY (F. *écartelé*)—The division of the shield by a perpendicular and a horizontal line into four nearly equal parts called *quarters* (Plate V., figs. 9, 10).

QUARTER-PIERCED—said of a cross having a square opening in the centre.

QUATREFOIL—A herb with four leaves.

QUEUE—The tail of a beast.

QUEUE-FOURCHÉE—Having a double tail (Plate XXIV., fig. 9).

QUISE, À LA (for *à la cuisse*)—Said of the leg of a bird erased at the thigh.

R

RADIANT (F. *rayonné*)—Shining with rays (Plate XI., fig. 8).

RAGULED, or **RAGULY** (F. *ragulé*, cf. *Ebranché* and *Ecoté*)—Like the stem of a tree from which the branches have been looped. It is also, but very infrequently, used as a line of partition, and is drawn with regular projections, as in Plate XV., fig. 2.

RAINBOW—Conventional (*v.* Plate XXXI., fig. 4), *v.* p. 328, and **ARC EN CIEL**.

RAMPANT—Standing upright on the hind legs (*cf.* F. *acculé*, of a rearing horse). In Foreign Heraldry this is the normal position of the lion, and does not need to be expressed. *D'Azur, au lion d'or*, is *Azure, a lion rampant or*. A bull rampant is said to be *furieux*; a horse, *effaré*, or *cabré* (*cf.* F. *grim pant*, applied to a stag).

RAMPANT-GARDANT—Standing up on the hind-legs, but with the face *affrontée* (of the lion F. *léopard-lionné*) (v. Plate XXIV., fig. 2.).

RAMPANT-REGARDANT—Standing up upon the hind-legs, but with the head looking backwards (v. Plate XXIV., fig. 3).

RAMPANT-SEJANT—Sitting in profile, but pawing the air.

RAVISSANT (see *French Glossary*)—Is the term applied to a beast of prey carrying off an animal in its jaws.

RAYONNANT (F. *rayonné*)—Adorned with beams of light (v. Plate XI., fig. 8).

RAYS—Of the sun are sixteen in number.

REBATED (cf. F. *en retrait*)—Having a portion of the end removed.

RECERCELÉE—Having the ends curled back in circular form (applied to the cross, v. p. 169), cf. *cercellée*.

REFLECTED, or REFLEXED—Bent back; usually said of the line or chain attached to the collar of an animal, and bent over the back of it.

REGARDANT—Looking backward (v. Plate XXIV., fig. 3).

REINDEER—In Heraldry, is drawn as a stag having two sets of antlers.

RERE-MOUSE—A bat.

REST (F. *claricorde*)—(See *Clarion*). (v. Plate XXXVII., fig. 11.)

RETORTED—Bent, or twisted back.

RETRANCHÉ—(V. *French Glossary*).

REVEL—A Scottish term for rowel.

REVERSED—(V. Plates XIV., fig. 5; XVII., fig. 9).

RIBAND—A diminutive of the bendlet.

RIGGED (F. *équipé*; *habillé*).

RISING (F. *essorant*)—Preparing for flight; said of birds only (v. Plate XXVIII., fig. 7), cf. *rousant*.

ROMPU—Fracted or broken (v. Plate XIV.).

ROSE—In modern cadency is the difference used by the seventh son.

ROUNDED—(F. *arrondi*).

ROUNDLES—SUB-ORDINARIES (see Chapter VI., Plate XXII.).

ROUSANT—Said of swans with wings endorsed and preparing for flight.

RUBY—The gem used to denote *gules* in the obsolete system of blazoning by precious stones (v. p. 72).

RUSTRE—(F. *ruste*)—A lozenge with a circular piercing (v. p. 196).

S

- SABLE—The tincture black.
- SAGITTARY—A centaur, armed with bow and arrow (*v.* p. 314).
- SALAMANDER—(*V.* p. 308).
- SALIENT, or SALIENT (*F. cabré, or effaré, cf. Rampant*)—Leaping ; of a horse on its haunches (*cf.* Plate XXIV., fig. 7).
- SALTIRE (*F. sautoir*)—The Ordinary shaped like an X.
- SALTIREWAYS (*F. en sautoir*)—Arranged in the form of a saltire.
- SALTIRELS (*F. flanchis, Spanish aspas*)—Small saltires. (Plate XVI., fig. 12.)
- SANS-NOMBRE—Synonym for *Semi*.
- SAPPHIRE—The precious stone used for *azure* in the system of blazoning by gems (*v.* p. 72).
- SARACEN'S HEAD—The head of a Moor, usually borne wreathed of two colours (Plate XXIII., fig. 4.)
- SARCELLÉ (*Recercellé*)—(*V.* p. 169).
- SARDONYX—The gem representing *Sanguine* in the blazon of arms by gems (*v.* p. 72).
- SATYR—A mythological figure, half man (horned), half goat.
- SCALED (*F. écaille*).
- SCALLOP (*F. coquille, vannet*)—(*V. Escallop*).
- SCARPE—A diminutive of the bend-sinister, very seldom used.
- SCINTILLANT (*F. étincillant*)—Sparkling, or emitting sparks.
- SCRIP—A pilgrim's purse.
- SCROGGS or SCROUGS—A Scottish term of blazon for leafless branches of trees (*v.* p. 335).
- SCROLL—A ribbon charged with a motto (*v. Escroll*).
- SCRUTTLE—A winnowing fan.
- SEA-DOG (*F. chien-de-mer*)—A seal, drawn conventionally with a beaver's tail, a finned crest along the whole back, with webbed feet, and a scaly body and legs (*v.* p. 316).
- SEA-HORSE (*F. cheval-mariné*)—A monstrous animal ; the head and fore-body of a horse, with webbed feet joined to a fish-like tail (*v.* p. 315).
- SEA-LION (*F. lion-mariné*)—As the preceding, with the substitution of the head and mane of a lion (*v.* p. 315).
- SEA-PELLOK—A Scottish term of blazon for a dolphin.
- SEEDED—Applied to roses, indicating the colour of the seed-vessels ; also to pomegranates (Plate XXXIII., fig. 10).
- SEGREANT—Applied to wyverns and gryphons when represented rampant with endorsed or expanded wings (*v.* Plate XXX.).

- SEJANT (F. *assis, accroupi*)—Sitting.
- SEJANT-ADDORSED—Said of two beasts sitting back to back.
- SEMÉ—Strewn, or powdered regularly, with small charges (*v.* Plate IX., figs. 8, 9, 10).
- SENGREEN—A house-leek.
- SERAPH (F. *seraphin*)—A child's head between three pairs of wings, the two uppermost and the two lowest crossed.
- SHACK-BOLT (F. *ceps*)—A fetter.
- SHAFTED—Handled ; said of a spear or pike.
- SHAKE-FORK—A *pall*, or *pairle*, with chevron-pointed ends (Plate XVII.).
- SHAMBROUGHS—A kind of slipper.
- SHEARS (F. *forces à tondeur*)—(*V.* p. 409, Plate XVII., fig. 12).
- SHEEP—(Grazing, F. *brébis* ; passant, F. *mouton*).
- SHIVERED (F. *éclaté*)—Broken irregularly.
- SINISTER—The left hand side. (BEND-SINISTER, p. 144).
- SINOPE—The French term for *vert*, or green.
- SIREN—A mermaid.
- SKENE—A Scottish knife, or dagger.
- SLASHED—Ornamented with slashings ; *i.e.*, apertures cut in a vestment to allow the lining, or under garment, to be seen.
- SLIPPED—Having a slip or stalk torn off from the stem ; applied to leaves and flowers (Plate XXIII.).
- SPANCELLED—Is said of a horse whose fore and hind legs are hobbled together.
- SPHYNX—A mythological creature, described under MONSTERS.
- SPLENDOR, IN—A term applied to the sun irradiated and having a human face (Plate XXXI., fig. 1.).
- SPOTTED (F. *moucheté* ; of insects, *mirailé, bigarré, marqué*).
- SPRINGING—Equivalent of rampant, used for stags and smaller beasts.
- STAFF—(Of a bishop F. *crosse* ; of a pilgrim F. *bourdon*).
- STANDARD—(*See* Chapter on Standards in Vol. II.).
- STAPLE—An iron fastening.
- STAR—(*See* Mullet, and *Estoile*, and Plate XXXI., figs. 5, 8.)
- STARVED (F. *effeuillé*)—Denuded of leaves.
- STATANT (F. *posé, statant, arrêté*)—Standing.
- STOCK (F. *chicot, estoc*)—The stem of a tree.
- STELLION—An old name for a lizard or salamander.
- STONED—Set with a gem (Plate XXII., fig. 9).
- STRAWBERRY-LEAVES (F. *feuilles de ache*)—The conventional term for the foliations of coronets and crowns.

- STRINGED (F. *cordé*)—Said of a musical instrument with cords or strings ; also of the cord or belt of a bugle-horn, or of a bow.
- SUFFLUE—An old name for a *Rest*, or *Clarion*, *q.v.*
- SURCOAT—The portion of the field of an escutcheon lying between a pair of *flaunches*, or *flasques* (*v. p. 197*, Plate XIX.).
- SURMOUNTED (F. *surmonté*)—A charge upon which another is placed is sometimes said to be surmounted by it.
- SURTOUT, SUR LE TOUT—*Over all*, said of an escutcheon of pretence.
- SUSTAINED—An English phrase for *soutenu* (for which *see* the *Glossary of French Terms*.)
- SWEPE—A synonym for the balista or mangonel (*v. p. 381*.)
- SWIVEL—A name for a handcuff, or locket ; two rings connected by a bolt (*see* Vol. II., under BADGES, the PERCY badge).
- SYKES—A *fountain* drawn conventionally (*v. p. 204*, *ante*, and Plate XXII., fig. 5). Sometimes isolated mounts with tufts of sedge are so called.

T

- TABARD—A surcoat, embroidered or painted with armorial bearings, now used by officers of arms.
- TAILED—(Of comets, etc., F. *caudé*, and *cometé*, Plate XXXI., fig. 6 ; of animals, *queue*).
- TALBOT—An old English hunting dog.
- TARGET—A circular shield.
- TAU—A cross in the shape of a T (*p. 173*).
- TAWNY, TENNÉ—The tincture *Orange*.
- TERRACE (F. *terrasse*)—A diminutive of the *champagne* (a narrow mount in base, bounded by a straight line).
- THOYE—An old name for a lynx.
- THUNDERBOLT (F. *foudre*)—Conventionally represented as a twisted bar inflamed at the ends ; winged, and having issuing from its centre four forked and barbed darts in saltire.
- TIARA—The *triregno*, or Papal mitre. A white cap of oval shape, rising from an open crown ; encircled by two other coronets, and surmounted by a small orb with its cross. The tiara has *infulæ*, or pendants, embroidered with gold, and fringed.

- TIERCED** (F. *tiercé*)—Divided into three approximately equal areas ; applied to the field. (For the different modes of tiercing *see* pp. 96, 97, and Plate VI.)
- TILTING-SPEAR**—A blunted lance (*v. Cronel*).
- TIMBRE**—A French term for the helmet with its wreath, lambrequins, and crest.
- TINCTURE**—Heraldic colour.
- TIRLACE**—Old Scotch for **TRELLIS**.
- TIRRET**, or **TURRET**—A manacle or swivel (*v. Badges*, Vol. II.).
- TOISON D'OR**—The badge of the Order of the Golden Fleece.
- TOPAZ**—The precious stone used to denote *or*, or gold, in the fanciful system of blazoning by gems (*v. p. 72*).
- TORQUED** (F. *tortillé*)—Wreathed or twisted (Plate XII., fig. 6).
- TORSE**—An old term for the crest-wreath.
- TORTEAU**—A flat cake ; in English Heraldry tintured *gules* (*v. ante*, p. 200).
- TORTOILY**—An old word for *semé* of *torteaux*.
- TOUCHING** (At the points)—(*cf. F. Appointé; Abouté*).
- TOURNÉ**—Regardant.
- TOWERED** (F. *donjonné*)—Having turrets.
- TRANSFIXED**—Pierced through.
- TRANSFLUENT**—The term applied to a stream passing through the arches of a bridge.
- TRANSPosed**—Removed from its ordinary position.
- TREFOILED** (F. *treflé*)—As applied to a cross, denotes that its arms terminate in trefoils ; as applied to another Ordinary, it denotes that it is edged with trefoils ; as applied to the field, it is an abbreviated expression for *semé* of trefoils.
- TREILLÉ** (F. *treillisé*, or *trellised*)—Latticed as distinguished from *fretty* (*v. p. 105*).
- TRELLIS**—(*V. p. 107*).
- TRESSURE** (F. *trêcheur*)—A diminutive of the orle (*v. p. 185*).
- TRESSURE-FLORY** (F. *trêcheur-fleur-de-lisé*)—A small single orle ornamented with *fleurs-de-lis*, all the heads of which point outwards, and the stalks inward (*v. p. 186*).
- TRESSURE-FLORY-COUNTER-FLORY**—The same as the above, but with the difference that the heads (and stalks) point alternately outwards and inwards.
- TRESSURE-FLORY-COUNTER-FLORY (Double)**—The Royal Tressure of Scotland (*v. p. 186*).
- TRICORPORATE**—Having three bodies united in a single head (*v. Plate XXIV., fig. 10*).

- TRIDENT—A long handled fish-spear with three prongs, or teeth.
TRIPARTED—Divided into three.
TRIPPANT, TRIPPING—The term applied to animals of the chase in the *passant*, or walking, attitude (Plate XXVI., fig. 7).
TRONONNÉ (F. *tronçonné*)—Dismembered ; divided but preserving the general outline.
TRUNCATED, TRUNKED—Said of trees whose stems cut smoothly off at top and bottom.
TRUNKED (F. *affuté*)—Having the trunk of a specified colour.
TRUSSING (F. *empiétant*)—The term applied to a bird of prey that has seized with claws and beak another animal.
TURNED-UP (F. *rebrassé*)—Said of a cap of which the edging or lining (of a different colour) is shown.
TURRETED (F. *donjonné*)—Having small towers.
TUSKED (F. *armé*)—Having teeth or tusks (F. of tusks, *defendu*) ; used when these differ from the ordinary colour, or from that of the body.

U

- UMBRATED (F. *ombré*)—Shadowed or shaded.
UNDÉE, UNDY (F. *ondé*)—Wavy (*v.* p. 84).
UNGULED (F. *onglé*)—Having hoofs ; applied to stags, unicorns, bulls, etc., whose cloven feet are of a different tincture from the rest of the body.
UNICORN—A fabulous animal, having the general form of a horse, but with a twisted horn proceeding from its forehead, the beard of a goat, cloven feet, and a lion's tail.
URCHIN (F. *hérisson*)—An old name for the hedgehog.
URDÉE, URDY—(*See* partition lines, p. 85).
URINANT—The term for a fish paleways but with its head in base ; the reverse of *hauriant*.

V

- VAIR—One of the heraldic furs (*see* p. 77, Plate IV.).
VAIRÉ—Vair of other tinctures than the usual blue and white (*see* Plate IV., fig. 10).
VALLARY CROWN—The crown of palisades (Vol. II., p. 250).
VAMBRACE—Armour for the arm.
VAMBRACED—Wearing a vambrace.
VAMPLATE (F. *arrêt de lance*)—The circular plate of steel fixed on a tilting lance to protect the hand.

- VANNET—An escallop shell without ears, and showing the *inside* of the shell (*cf.* ESCALLOP).
- VENUS—The colour *vert* in the obsolete system of blazoning by planets (*v.* p. 72).
- VERDOY—An old term for a bordure charged with flowers, fruit, or leaves.
- VERT (F. *sinople*)—The tincture *green*.
- VERVELS, VERRULES, VERRELS—Small rings, or ferules.
- VESTED—Habited.
- VIGILANCE—The stone held by a stork or crane in its uplifted foot is thus called (*v.* p. 275).
- VIGILANT—In an attitude of watchfulness.
- VIRES—Concentric annulets (*v.* Plate XXII., fig. 10).
- VIROLED (F. *virolé*)—Ornamented with rings, or verrels (Plate XXVII., fig. 10).
- VIZOR—The movable part of a basinet (the "*garde-visure*").
- VOIDED (F. *vidé*)—Is said of an Ordinary of which the interior is removed leaving the field visible within the narrow outlines (*v.* Plate XV., figs. 9, 10); also Plate XVI., fig. 3.
- VOIDER—A diminutive of the SUB-ORDINARY the *Flaunche*, rarely used in practice (*v.* p. 197).
- VOL—A pair of wings conjoined (Plate XXVIII., fig. 5).
- VOLANT—Flying.
- VORANT (F. *engoulant*)—Devouring, or swallowing whole (Plate XXX., fig. 2), *cf.* *Empillant*, and distinguish.
- VULNANT, VULNING—Wounding; said of a pelican (Plate XXVIII., fig. 12).
- VULNED—Wounded.

W

- WATER BAGS, or WATER BUDGETS—(See Plate XXXIV., fig. 12, p. 372).
- WATTLED (F. *barbé*)—A term used for the gills of a cock, or cockatrice, when the colour has to be expressed (*cf.* Plate XXX., fig. 9). (*See Jelloped.*)
- WAVY—(*V. Undy*. A line of partition (p. 83); Plate XXXI., fig. 11. When said of a rough sea (F. *mer agité*).
- WEEL—A fish-pot of ozier work.
- WEIR, WEAR—A dam of wattles interwoven.
- WERVELS—*V. Vervels*.

WHIRLPOOL—*V. Gorges.*

WINGED—(F. *ailé*)—Having wings.

WOODMAN (F. *sauvage*)—A savage.

WREATH (F. *tortil; bourlet*)—The twisted bands of silk round the base of the crest. Also any chaplet or garland.

WREATHED (F. *cablé; tortillé*)—Having, or wearing, a wreath (Plate XXIII); sometimes said of an Ordinary (*v.* Plate XII., fig. 6).

WYVERN—A monstrous animal. The wyvern of British Heraldry, a dragon with only two legs, and resting on a nowed tail, does not differ from the dragon as generally depicted in Foreign Heraldry (*v.* Plate XXX., fig. 8).

GLOSSARY OF THE FRENCH TERMS OF BLAZON.

(N.B.—*The Reader is advised to consult the Index
for further references.*)

A

ABAISSÉ—This term is applied —(1.) To an Ordinary or other charge when it occupies a lower place in the shield than that which is usually assigned to it. Thus, a chief is said to be *abaissé* when it does not reach to the top edge of the shield ; or again, when two chiefs appear in the same coat (*v.* Plate XI., fig. 4, and p. 129) the lower is said to be *abaissé* beneath the upper. The fess and the chevron are sometimes found *abaissés*.—(2.) To the wings of an eagle, or other bird (*au vol abaissé*), when their points are directed to the base of the shield.—(3.) To a sword, or other weapon, held with its point downward.

ABIME (*v.* *Cœur*)—Is the name given to the centre point (p. 65, fig. 21) of the shield. A charge occupying this position is said to be *en abime*; but if it be the sole charge its position is not expressed. DE CLISSON : *d'Azur, à trois molettes d'argent et un croissant du même en abime.* (*Azure, a crescent between three mullets argent.*)

ABOUTÉ—Is the term applied to lozenges, and other like charges, which touch each other by their acute points. When the points of piles, etc., have a charge (as a rose) at the end the same term is used. The ermine spots in the arms of HURLESTON of England : *Argent, four ermine spots in cross sable*, are thus blazoned : *d'Argent à quatre queues d'hermine en croix et aboutées en cœur*, because the upper points of the spots touch each other in the centre of the shield.

ACCOLÉ—This term is used—(1.) Of two escucheons placed side by side so as to touch each other, as in the case of the arms of husband and wife when borne in distinct escucheons. LOUIS XIV. bore the arms of FRANCE and NAVARRE thus *accollés* (see Chapter on MARSHALLING).—(2.) Of mascles, lozenges, and other charges, which are conjoined or touch each other. Thus in the arms of ROHAN the mascles are *accollées* (*de Gueules, à neuf mâcles d'or, accollées et aboutées de gueules*) cf. DE QUINCY, Plate XIX., fig. 11.—(3.) Of shields, surrounded by the collar, or ribbon, of an Order of Knighthood.—(4.) It is also used erroneously for *colleté*, *q.v.*

ACCOMPAGNÉ DE—This term is employed when an Ordinary, or other principal charge occupying the middle of the shield, has other charges accompanying it (distinguish from *Accosté*). ESPARBEZ : *d'Argent à la fasce de gueules accompagnée de trois merlettes de sable* (*Argent, a fess between three martlets sable*).

ACCORNÉ—This is said of animals whose horns are of a different tincture from that of their bodies ; (ST BELIN : *d'Azur, à trois rencontres de belier d'argent, accornées d'or*).

ACCOSTÉ—This term is used—(1.) Of charges placed side by side.—(2.) Instead of *Accompagné* (see above) when the charges run in the same direction as the piece which they accompany. Thus the sword in the arms granted to her brothers in memory of JEANNE D'ARC is *accosté* by the *fleurs-de-lis* (*v. Plate XXXIV., fig. 1*). *Argent, a pale between six annulets gules*, would be blazoned : *d'Argent, au pal de gueules accosté de six annulets du même*, if the annulets were placed paleways. (This is one of the niceties of French blazon.)

ACCROUPI—This is the equivalent of our *sejant*, as applied to lions and other animals. Our wyvern is thus drawn (Plate XXX., fig. 8). (PASCAL-COLOMBIER : *d'Argent, à un singe accroupi de gueules*. Cf. Plate XXVII., fig. 12).

ACCULÉ—Is the phrase employed—(1.) When a horse or other animal is represented rampant, but thrown back on its haunches. (It is sometimes used for *Accroupi*.)—(2.) When two cannons are represented in the same line, with their breeches opposed to each other.—(3.) When two crescents are represented, the one with its horns upwards, the lower with its horns

towards the base of the shield. (RONCHAUX : *d'Azur, à deux croissans accolés d'argent, accompagnés de quatre bezans en croix.*)

ADEXTRÉ (cf. *Senestré*)—This is said of—(1.) A charge which is accompanied by another charge placed upon its right side. (Note, that the position of this secondary charge may also be in chief, or in base, which fact must then be noted.)—(2.) A shield which is charged with a pale united to the dexter flank is said to be *adextré*. (This is really a partition.)

ADOSSÉ—The equivalent of our *addorsed*; is used of animals, birds, fishes, wings, axes, keys, and other objects placed back to back. (CLUNY : *d'Azur, à deux clés d'or adossés en pal, les anneaux entrelacés.*) (Cf. *Affronté*, and see Plate XVIII., fig. 18.)

AFFAISSÉ—Is the term applied to a fess, or bend, curved in the direction of the base of the shield. (It is the opposite of *Vouté*, q.v.)

AFFRONTÉ—Is the reverse of *Adossé*, being used of charges which face each other. (CHIAVARO : *de Gueules, à deux clés d'or affrontées en pal.*) (See also Plate XXV., fig. 1).

AFFUTÉ—This term is applied—(1.) To the carriage of a piece of ordnance when it differs from the tincture of the cannon.—(2.) It is also applied to the trunks of trees.

AGITÉ—Is said of a sea with curling waves.

AGNEAU-PASCAL—This is a lamb, usually passant having a nimbus around its head, and bearing a banner or bannerol of *argent* charged with a red cross (Plate XXVII., fig. 4).

AIGLE—When the eagle is borne in profile, and in its natural form, it is termed *une aigle de profil*; otherwise the *aigle* of Heraldry is always represented in the form known as *displayed*, and this fact does not therefore need to be specified. In French blazon *aigle* is of the feminine gender. In early German examples the eagle is always represented *au vol abaissé* (v. HILDEBRANDT, *Heraldisches Musterbuch*, 4to, Berlin, 1872), and not, as in more recent times, with the tips of the wings raised above the head of the bird. The development of the eagle is well marked in HILDEBRANDT'S plates. Though in the 15th century the wings reach the level of the

head, it is only at the close of the 16th, or early in the 17th, that they begin to rise distinctly above it.

AIGLE, MAIN D'—This is the technical term for an eagle's leg in French blazon.

AIGLONS, AIGLETTES (AIGLIAUX, *obsolete*)—These are terms employed by heraldic purists for eagles when more than one appear in a shield, unless they are separated from each other by a fess, bend, or other Ordinary.

AIGUIÈRE—A water-vessel used in religious ceremonies.

AIGUISÉ (*cf. Fiché*)—When a pale, or cross, etc., has one of its ends (usually the lowest) sharpened, this is the phrase used to denote the fact. (BOUTON, *Nouveau Traité de Blason*, pp. 196-7, distinguishes between a *pale fiché* and a *pale aiguisé*, considering that in the latter case both ends are pointed. This is a mistake.)

AILÉ—Birds with plumage, insects with wings, or windmills with sails, of a different colour from the body, are said to be *ailés* of that tincture. So also, hearts, hands, swords, animals, and other charges which have not naturally wings, are said, when wings are added to them, to be *ailés* of such and such a tincture.

AIRE—This is the technical name of the nest in which a pelican and her young are represented.

AJOURÉ (Pierced)—Is the term applied—(1.) When the windows of a tower or other building are of a colour differing from that of the charge. (Note, that the gate is not said to be *ajourée*, but *ouverte*.)—(2.) It is said of openings, usually square, in the field; *e.g.*, VON UBERACKER in Bavaria bears: *de Gueules, ajouré en chef d'une seule pièce d'or*. (The opening commences at the edge of the shield.)—(3.) A cross with an opening in the centre is also said to be *ajouré*, the shape of the opening being specified (*v. Percé*). (VIRY: *de Sable, à la croix ancrée d'argent ajourée en carre—Sable, a cross-moline square-pierced argent*; and *cf. Plate XV., fig. 4.*)

AJOUTÉ—The word is used in the very rare cases in which the battlements of a chief *crénelé* differ in tincture from the rest of the Ordinary.

AJUSTÉ—Is said of an arrow placed on the string of a bent bow.

ALAIÉ, ALÉSÉ, ALEZÉ—These words are used to express the fact that the Ordinary to which they are applied does not touch the edge of the shield with one (or more) of its

extremities. The term is the synonym of *raccourci* (see also *retrait*). (Plate XI., fig. 12.)

ALCYON—A chimerical bird represented of a swan-like form, sitting on its nest, which floats on the waves of the sea.

ALÉRION—This is the name given to eaglets, when represented without beaks or legs. They are not borne singly (p. 270).

ALLUMÉ—Is the term indicating—(1.) The flame of a torch, candle, grenade, or other burning matter, when it differs in tincture from the rest of the charge. (LA FARE: *d'Azur, à trois flambeaux d'or allumés de gueules*.)—(2.) It is also used to indicate the colour of the eyes of birds and other animals.

AMPHITÈRE (*Amphistère*, BOUTON, *Nouveau Traité de Blason*)
—A winged serpent (v. p. 309).

AMPHISBÈNE—(Cf. *Amphisbæna* in *English Glossary*).

ANCHÉ—A term applied to the curving of a scimitar; the horn of a stag, a bend, etc. (VON MOLSCHACH: *d'Azur à une demi-ramure de cerf anchée et chevilée de six cors d'argent*.)

ANCOLIE—An imaginary flower of three petals, its slipped stalk is always upwards.

ANCRÉ—Said of crosses and saltires whose arms divide into pieces like the flukes of a grapnel (v. Plate XVI., figs. 1, 2).

ANGEMME, ou ANGENNE—A flower of heraldry very rarely met with, and with regard to which heralds differ as to whether it be a quatre- or a cinque-foil. BOUTON makes it of five thin separate petals with a small round piece in the centre. The Counts of TANCARVILLE bear: *de Gueules, à l'écusson d'argent, à l'orle d'angemmes d'or* (*Nouveau Traité de Blason*, p. 391. As used by the English TANKERVILLES, temp. EDWARD I., they did not differ from the ordinary cinquefoils).

ANGLÉ—Said of a cross, or saltire, which has rays or other figures in its angles. The Florentine MACHIAVELLI bore: *Argent, a cross azure, anglé with four nails of the same*. (Note that this differs from *between* four nails, the latter are in saltire in the MACHIAVELLI coat.)

ANGON—The head of a spear.

ANILLE—A French form of the mill-rind, or *fer de moulin*; it is

formed by two semi-circles addorsed and connected by two horizontal bands which thus leave a nearly square aperture.

ANILLÉE (Croix) (cf. *Nillée*)—A cross *anillée* has the appearance of being formed out of two *anilles*, one in pale the other in fess.

ANIMÉ (cf. *Allumé*)—A term applied to describe the tincture of the eyes of animals.

ANNELET—The equivalent of our *annulet*, a ring of metal of equal width all round.

ANTIQUE, À LA—A term used to denote a fashion no longer in general use ; a *couronne à l'antique* is the rayed, or Eastern, crown (p. 395).

APPAUMÉ—Said of a hand extended and showing the palm. WAROQUIER : *d'Azur, à une main dextre d'argent appaumée et posée en pal.*

APPOINTÉ—Is said of chevrons, lozenges, swords, and other charges which touch each other at the point (v. Plate XVII., fig. 3).

AQUILON (cf. *Borée*, etc.)—A conventional representation of the north wind, as the head of an infant with inflated cheeks (v. p. 213).

ARC EN CIEL—The conventional colours by which this is represented in Foreign Armory are : *or, gules, vert, argent*. Any others require specification (see Plate XXXI., fig. 42, p. 328.)

ARCHE DE NOË—Is drawn like the toy of our infancy, but in some Polish coats has a high prow and stern ending in lion's heads.

ARCHIÈRES—These are the slits, or apertures, usually cruciform, made in the battlements, or walls, of a fortress to admit of the passage of arrows.

ARCTÉ—Curved in an arc, an old phrase of PETRA SANCTA.

ARDENT—Said of a glowing coal. The coat of CARBONNIÈRES is : *d'Azur, à quatre bandes d'argent chargées de charbons de sable, ardentes de gueules.*—*Azure, four bendlets argent charged with coals sable inflamed gules.* (*Inflamed* scarcely conveys the correct idea.)

ARGENT—Silver.

ARGUS, TÊTE D'—Is represented in the form of a human head *semé* of eyes. It is the canting charge of the arms of SANTEUIL (v. p. 213).

ARMÉ—Is said—(1.) Of the talons of animals ;—(2.) Of the heads of arrows, spears, etc., when these differ in tincture from the rest of the bearing. It is also used of a man wearing armour.

ARMES-PLEINES—The term for the undifferenced coat of arms which, in theory, belongs to the head of a family alone.

ARRACHÉ—A term equivalent to both *eradicated*, and *erased* ; (DE LAUNAY : *d'Argent, à un arbre de sinople arraché* ; GROIN : *d'Argent, à trois têtes de lion arrachées de gueules, couronnées d'or*).

ARRETÉ (POSÉ)—Standing still, equivalent to *statant*.

ARRETS-DE-LANCE—Vamplates, to protect the hand holding a lance in the tourney.

ARRIÈRE-MAIN—(*V. Contre-appaumée*).

ARRONDI—Curved into a circular form.

ASSIS—The term equivalent to *sejant*, applied to dogs, cats, squirrels, etc.

AVANT-BRAS—The arm from below the elbow.

AVANT-MUR (or PAN DE MUR)—A small piece of wall attached to a castle, or tower, in some coats (*v. Plate XXXVI., fig. 4.*) ORIOL also bears : *d'Azur, à une tour senestrée d'un avant mur d'argent*.

AZUR—The colour *azure*, or blue.

B

BADELAIRE—A faulchion.

BAILLONNÉ—Is said of any animal represented holding a baton, or stick, between its jaws.

BANDE—The Ordinary known as a bend.

BANDE, EN—Is said of a charge or charges placed bendways, or in the direction taken by the bend.

BANDÉ—(1.) Divided into bends (of equal number) (Plate VIII., fig. 4).—(2.) Banded.

BANDÉ-CONTRE-BANDÉ—Bendy, counterchanged per bend-sinister.

BANDEROLE (*V. Liston*).

BANNERET (VOL)—(*V. Vol-banneret*).

BANNIÈRE—A flag of a square shape, the distinctive ensign of a chevalier banneret.

BANNIÈRE, EN—A form of the escutcheon (*v. p. 60*).

- BAR—The fish known as *barbel*, generally borne in pairs, addorsed paleways (Plate XXIX., fig. 9).
- BARBÉ—Bearded, of animals; wattled, of cocks, dolphins, etc. (Plate XXIX., fig. 7).
- BARDÉ—Comparisoned in armour; said of a horse. RIPERDA: *de Sable, au chevalier d'or, le cheval bardé d'argent.*
- BARRE—A *bend-sinister* (fig. 46). Hence comes the common mistake as to a "bastard bar." A "bar-sinister" is an absurdity, the bar being a horizontal piece, and as much dexter as sinister (*v. p. 136*).
- BARRÉ—Covered with bends-sinister in equal numbers.
- BARROQUE, EN—A term applied to supporters when they are drawn as if emerging from behind the shield.
- BASILIC—The basilisk (*v. Plate XXX., fig. 9*).
- BASSINET—A *quatre-feuille*.
- BASTILLÉ—Embattled on the lower edge. BELOT: *d'Argent, à trois losenges d'azur, au chef cousu bastillé d'or.—Argent, three losenges azure, a chief embattled (cousu) or.*
- BATAILLÉ—When the clapper of a bell is, as often, of a different colour from the rest of the charge, it is said to be *bataillé*. BELLEGARDE: *d'Azur, à une cloche d'argent bataillé de sable.*
- BÂTON—(1.) A stick.—(2.) A cotice coupé at the ends. In the coats of the later French princes it was used as a mark of difference in the case of those who had been legitimated (*see Vol. II., Chapter on Illegitimacy; Plate XIII., fig. 12*).
- BÂTON D'ESCU LAPE—A rod and a serpent intertwined.
- BÂTON FLEUR-DE-LISÉ—A rod ending in a *fleur-de-lis*, often *arraché*, having roots at the end as in the coat of DELBENE: *Azure, two batons fleur-de-lisée and eradicated in saltire argent (cf. Plate XXXIII., fig. 6).*
- BEQUÉ—Indicates the colour of the beak of a bird. COLIGNI: *de Gueules, à l'aigle d'argent, couronné, bequé, et membré, d'azur.*
- BEFFROI—Vair of the largest size (*v. p. 76*).
- BÉLIER-MILITAIRE—A battering ram (Plate XXXIV., fig. 8).
- BÉQUILLE DE ST. ANTHOINE—A term for the cross-tau (*p. 170*).
- BESANT—Coin of gold or silver, usually without stamp. If the head be depicted it is *figuré* (*v. p. 200*).
- BESANTÉ—*Semé* of bezants.

- BESANT-TOURTEAU—A roundle partly of metal, partly of colour, is always placed on a field of *colour* (*v. Tourteau-besant*).
- BIGARRÉ—Said of a butterfly's wings of divers colours.
- BILLETÉ—*Semé* of *billetes* (Plate IX., fig. 11).
- BILLETTE—A rectangular figure with elongated sides ; always borne perpendicularly unless otherwise specified ; when placed horizontally it is said to be *couchée*.
- BISSE—Name of a serpent when twined into knots (*cf. Guivre*).
- BOCQUET—A lance, or pike-head.
- BŒUF—The ox has a pendent tail ; distinguish from *taureau*.
- BONNET-ALBANAIS (*ou Bonnet à l'antique*)—A pointed hat bent in the form of a semi-circle.
- BORDÉ—Edged ; said of Ordinaries having a *bordure* of a different colour ; also of the shield if it has a very narrow *bordure* (*cf. Filet en bordure*, and *Escarre*).
- BORDURE—One of the SUB-ORDINARIES (*v. Chapter VI.*).
- BORÉE—(*V. Aquilon*).
- BOUCLÉ—(1.) Buckled—(2.) Said of the ring in the nostrils of an animal (*cf. Buffle* ; and MECKLENBURG in Vol. II.).
- BOULES—In German Armory nearly all the roundles are thus globular, and are shaded accordingly.
- BOURDON (DE PÉLERIN)—A pilgrim's staff, usually balled at the top, and a little below it.
- BOURDONNÉ (*cf. Pommetty*)—Said of a cross whose arms terminate, like a bourdon, in balls.
- BOURLET—The wreath of a crested helm.
- BOUSE—A water bouget (Plate XXXIV., fig. 12).
- BOUTEROLLE—The end of a scabbard, somewhat in the form of a linden or nenuphar leaf.
- BOUTOIR—The snout of a boar ; used in describing the position of the head when exceptionally it is placed paleways, or in bend, *le boutoir vers le chef, ou vers l'angle droit, de l'écu*.
- BOUTTONNÉ—(1.) Having buds.—(2.) Buttoned.
- BRANCHÉ—Branched (*v. Tigé*).
- BREBIS—A sheep *grazing* (distinguish from *Mouton*).
- BRÉTESSÉ—Is said of Ordinaries embattled on both sides, so that the merlon on one side corresponds to the merlon on the other.
- BRÉTESSÉ (*contré*)—Embattled on both sides, but with the merlon on the one side corresponding to the embrasure on the other.

BRIS D'HUIS—The long hinge of a door (*v. Vertenelle*).

BRISÉ—(1.) Broken ; said of lances, chevrons, etc., VIOLLE : *d Or, à trois chevrons brisés de sable*.—(See *rompu* and *écimé* and distinguish).—(2.) Differenced by a brisure.

BROCHANT—Is said of charges which are placed upon other charges so as to pass over them (*see* arms of TORSAY ; and Plates X., figs. 6 and 7 ; XIII., fig. 12 ; and XIV., fig. 9).

BROYES (*cf. Morailles*)—(1.) A twitch for horses.—(2.)—A hemp brake.

BUFFLE—An ox-head with a ring in the nostrils is blazoned as a *tête de buffle*, as in the arms of MECKLENBURG (Vol. II.).

BURÈLE—A diminutive of a bar—a barrulet (*v. p. 139*).

BURELÉ—Barry of ten or more pieces, equal in number. TORSAY : *Burelé d'argent et d'azur, à la bande de gueules brochante sur le tout*.

C

CABLÉ—Wreathed (*v. Tortillé*), is said of Ordinaries wreathed like a cable (Plate XII., fig. 6).

CABOCHÉ—Caboshed.

CABRÉ—(*Cf. Effaré*). Is said of a horse thrown back on its haunches.

CADUCÉE—The rod of Mercury, winged at the top, and having two serpents entwined around it.

CALATRAVE, CROIX DE—(*V. p. 167*).

CALVAIRE, CROIX—(*V. p. 173*).

CANETTE—A duck without beak or feet like a *merlette*. (Some writers, however, make the distinction that *canettes* have beaks and feet while *merlettes* have not.)

CANNELÉ—Invecked (*v. pp. 83, 84*).

CANTON—A diminutive of the *franc-quartier*.

CANTONNÉ—Said of a cross, or other charge, along with which one or more charges are borne in the cantons of the shield. Thus BRUNSVELT in Holland bears : *Azure, a cross coupé argent, cantonnée of four roses of the same*. We should simply say "between."—It is also used of four charges placed 2 and 2.

CAPUCHON—(*V. Chaperon*). A hood.

CARNATION—The "proper" colour of flesh.

CARREAUX—Cushions, usually *en losenge*.

CAUDÉ—Said of a star, or comet's tail (*cf. Cometé*).

CEINTRÉ—A synonym for *vouté*, also.

- CEINTRE—Banded ; said of a *monde*, or orb of sovereignty (Plate XXXVI., fig. 10).
- CEP DE VIGNE—A vine shoot.
- CEPS—A handcuff.
- CERCLÉ—Hooped, or banded.
- CHABOTS—Chubs, borne hauriant.
- CHAMP—The field of the shield.
- CHAMPAGNE, or PLAINE—The base of the shield cut off by a straight line ; distinguish from a mound, which is made by a curved line (Plate XXXII., figs. 1, 3, 4).
- CHANDELIERS DE L'EGLISE—Have three branches.
- CHANTANT—Crowing.
- CHAPÉ—A division of the shield by two straight lines issuing from the middle of the top line of the shield to the dexter and sinister base (Plate VI., fig. 8).
- CHAPÉ-CHAUSSE—The combination of *chapé* with *chaussé* (see the latter term below).
- CHAPÉ-PLOYÉ—The same formed by curved, or concave lines (Plate VI., fig. 10).
- CHAPELET—(1.) A rosary.—(2.) A wreath.
- CHAPERON—(1.) A hood.—(2.) The hood of a falcon.
- CHAPERONNÉ—(1.) Wearing a hood.—(2.) A diminutive of *chapé* (p. 98).
- CHARGÉ—Charged.
- CHÂTEAU—A castle, flanked with towers (Plate XXXV., fig. 3 ; and distinguish from *tower*, fig. 4).
- CHÂTELÉ—*Semé* of castles (cf. Plate XI., fig. 10).
- CHAUDIÈRE—The cauldron ; a frequent Spanish charge.
- CHAUSSE—The reverse of *chapé*, that is, the lines start from the middle of the base and end in the extremities of the top line of the shield. (See Plate VI., fig. 9). When the shield is both *chapé* and *chaussé* both forms undergo some diminution, and the *field* takes a lozenge shape, *chapé-chaussé*, thus becomes the same as *vêtu*. (For even a greater diminution see p. 99, arms of SANTAPAU.)
- CHAUSSE-PLOYÉ—*Chaussé*, but with curved lines (see Plate VI., fig. 9).
- CHAUSSETRAPES—Caltraps.
- CHAUVE-SOURIS—The bat ; it is borne displayed like an eagle.
- CHEF—The chief (Chapter V., p. 127).
- CHEF DE FRANCE—A chief *azure* charged with three *fleurs-de-lis* or (in early coats *semé de fleurs-de-lis*).

CHEF DE L'EMPIRE (*Germanique*)—*Un chef d'or à une aigle éployée de sable* (v. Plate XXXVI., fig. 9).

Variations not known in British Armory are these :—

CHEF-CHEVRON—The union of the chief with the chevron without any dividing line.

CHEF-DEXTRE—A chief formed by a line proceeding from the sinister end of the top line of the shield, and crossing the shield to the point where the line forming the chief begins, thus making a long giron, or triangular bearing, with its base on the dexter flank.

CHEF-PAL—The union of the chief with the pale (v. p. 130).

CHEF-SENESTRE—The reverse of CHEF-DEXTRE; the partition line starts from the dexter end of the top line and crosses to the sinister flank (Plate VII., fig. 1).

CHEF-TRIANGULAIRE—Is formed by two lines starting from the extremities of the top line of the shield, and uniting in the honour point.

CHEF-VOUTÉ—Is a chief formed by an arched line instead of by a straight one (Plate XI., fig. 5).

CHÉRUBINS—Angel's heads conjoined with two or six wings (v. p. 213).

CHEVELÉ—Is said of human heads which have the hair of a special tincture named.

CHEVILLÉ—Is used when it is desired to give the number of "points" (*cors*) on a stag's attire (cf. arms of MOLSBACH under *Anché*).

CHEVRON—The Ordinary so called may be *abaissé, alaisé, brisé, coupé, couché, écimé, ployé, versé, vuide, tourné*, etc.

CHEVRON, DIVISÉ EN—Parti per chevron (v. p. 89, Plate V., fig. 8).

CHEVRON, EN—Is said of objects arranged in the form taken by the Ordinary.

CHEVRONNÉ—Covered with chevrons (Plate VIII., fig. 5).

CHICOT—(*V. Écot*). A thick knotted stick.

CHIMÈRE—(*V. Chimera*, p. 309).

CHOUCAS—The Cornish chough.

CHOUETTE—The great owl, always borne *affrontée* (cf. *Hibou*).

CIMIER—The crest.

CINTRÉ—Banded; said of the *Monde* or *Orb* (Plate XXXVI., fig. 10).

CLAIREVOIES—The lozenge-shaped spaces within a fret or trellis.

CLARICORDE—The name for the English charge known as a *rest*, *sufflue*, *clarion*, etc. (v. Plate XXXVII., fig. 11).

- CLARINÉ**—This term is used when it is desired to describe the colour of the bells of cows or sheep.
- CLECHÉE** - Said of a cross the arms of which are shaped like the handle of an ancient key. The Cross of Toulouse is a *cross-clechée* (v. Plate XV., fig. 10.).
- CLOUÉ**—Is said when the heads of nails appear on trellises (v. p. 107), horse-shoes, etc.
- CLOUS-DE-LA-PASSION**—Passion nails, having a triangular or square head. (CHAUSNES: *d'Azur, au chevron d'or, accompagné de trois clous de la passion du même.*)
- CŒUR, EN** (*en abîme*)—In the centre point of the shield.
- COLLETÉ**—Collared; said—(1.) Of a dog or other animal.—(2.) Of a spur attached to the collet or collar.—(3.) Of a wild animal seized by the neck or ears by a hound (vulgarly "collared").
- COLONNES**—(1.) Architectural charges.—(2.) The name sometimes given to the *zules* (*zuylen*) or chess-rooks, in Dutch armory.
- COMBLE**—A diminutive of the chief, and half its width.
- COMÈTE**—The comet is represented in Foreign Armory as an estoile of six or eight rays, one of which is prolonged into a wavy tail, usually in bend but not always; the position must therefore be specified. *Caudé* is the term applied to the tail.
- COMETÉ**—Having a tail or termination like a comet.
- COMPON**—One of the rectangular pieces of which compony is made up.
- COMPONÉ**—Is said of a bordure, or other Ordinary, divided into one row of rectangular pieces alternating in colour (Plate XX., fig. 4).
- CONQUE-MARINE**—The conch shell borne by a triton.
- CONTOURNÉ**—Turned to face the sinister side of the shield. (See Vol. II., Plate VI., fig. 5). In the case of a crescent both horns are towards the sinister.
- CONTRE-APPAUMÉ**—Said of a human hand placed so as to show its back (rarely employed).
- CONTRE-BANDÉ, CONTRE-BARRÉ, CONTRE-CHEVRONNÉ, CONTRE-FASCÉ, CONTRE-PALÉ**—All these are terms which indicate that the field is covered with bends, bends-sinister, chevrons, fesses, or pales, and that it is also divided by a line on the two sides of which the metal and colour are alternately placed. Thus the coat of

HORBLER is : *Parti, et contre bandé d'or et de gueules*. Here the coat *bendy or and gules* is also divided by the palar line, so that the bend which is *or* on the dexter side becomes *gules* on the sinister, and so on alternately throughout. MEIRANS : *Contre palé d'argent et d'azur à la fasce d'or*. Here the pallets are counter-changed on each side of the fess (*see* also the arms of PRESSIGNY, Plate XVIII., fig. 9).

CONTRE-COMPONNÉ (Counter-compony)—Made up of compons arranged alternately. The Counts SEVA : *Fascé d'or et de sable à la bordure contre-composnée de même*. (Here the compons of *or* are at the ends of the *sable* bars, and *vice versa*.)

CONTRE-ÉCARTELÉ (Counter-quartered)—Is said of quarterings which are themselves quartered (*see* Vol. II., Plates IV., fig. 4 ; and VI., fig. 3).

CONTRE-FLAMBANT—Flaming on opposite sides.

CONTRE-HERMINE (Ermines).—A fur of which the field is *sable* and the spots white (Plate IV.).

CONTRE-PASSANT (Counter-passant)—Said of two or more animals, arranged paleways, and proceeding in opposite directions (*v.* Plate XXV., fig. 2).

CONTRE-VAIR—Vair so arranged that in any two rows the panes of the same tincture are conjoined by their bases, or by their points, as in Plate IV., fig. 7.

CONTRE-VAIRÉ—The same arrangement as in counter-vair, but with tinctures other than *argent* and *azure*.

COQUERELLES—A group of three filberts in their cups, arranged one in pale and two fesseways.

COQUILLAGE—(*V. Conque-marine*).

COQUILLE—An escallop shell, placed to show the convex side of the shell (*cf.* *Vannel*).

COR-DE-CHASSE—A hunting-horn ; in French Armory is always stringed (*cf.* *Grellet*, and *Huchet*), and the lip piece, as in English (but not in Scottish) Heraldry, is to the sinister side of the shield.

CORDÉ—Said of bows ; or of hunting horns or harps whose strings require specification. (ARPAIOU : *d'Azur, à une harpe cordée d'or*.)

CORDELIÈRE—A knotted cord of twisted black, or black and white, silk placed in a circular form round the escutcheon or lozenge of widows (*cf.* LACS D'AMOUR).

- CORMORAN—A cormorant, usually drawn *proper*.
- CORNES—The horns used in crests, especially in Germany.
- CORNIÈRE—The handle of a cauldron.
- CORS—The *points* of a stag's attire (*v.* MOLSBACH, *s.v.* *Anché*).
- COTICE—A diminutive of a *bande*, or bend, of which it is only the third part (*v.* Plate X., fig. 6).
- COTICE-EN-BARRE—The like diminutive of the bend-sinister.
- COTICÉ—(1.) Is said of a field divided into bendlets of at least the number of ten.—(2.) Cotised ; said of an Ordinary (fess, pale, bend) placed between its diminutives, as in Plates XI., XIII., and XIV.,) (*cf.* *Cotoyé, infra*).
- COTICÉ-EN-BARRE—Bendy-sinister of ten or more pieces.
- COTOYÉ—Is said of a bend or bend-sinister placed between two charges which take the same direction as the Ordinary. (*Cf.* *Accosté* and *Accompagné*, and note the difference.)
- COUARD—Coward ; said of a lion or other beast drawn with its tail between its legs.
- COUCHÉ—Couchant ; said—(1.) Of an animal lying down, but not asleep, with the head in the air (distinguish from *Dormant*).—(2.) Of billets placed horizontally—(3.) Of a chevron (Plate VII., fig. 5).
- COULEUVRE—A serpent, usually drawn in pale and with undulating body.
- COULISSÉ—Said of a castle whose gateway shows the portcullis.
- COUPÉ—(1.) Parti per fess (Plate V., fig. 3).—(2.) *Couped* ; said of parts cut smoothly off, as distinct from erased.—(3.) Of a *fleur-de-lis* divided horizontally.
- COUPÉ ALTERNATIVEMENT—(*V.* Chapter on CRESTS, Vol. II., p. 237).
- COUPEAU—Name for the summits of the conventional hill ; usually drawn *de trois coupeaux*—that is, with three rounded summits like inverted cups (*v.* Plate XXXI.).
- COUPLE-DE-CHIENS—An instrument of the chase serving to couple two hounds in one leash.
- COUPLÉS—Is said—(1.) Of hounds thus united.—(2.) Of other things tied together.
- COURANT—Courant, running.
- COURBÉ—Curved. (1.) Said of the dolphin, etc. (Plate XXIX., fig. 7).—(2.) Equivalent of *vouté*, as applied to a fess, etc. (Plate XII., fig. 7).
- COURONNÉ—Surmounted by a crown or coronet.

- COURTINE—(1.) A curtain of masonry uniting two towers.—(2.) The side pieces of a pavilion or mantling.
- COUSU—Is the term used to indicate that the law forbidding the use of metal on metal, or colour on colour, has been intentionally disregarded (*v.* p. 129). This frequently happens in the case of the chief; less frequently in that of other Ordinaries (*v. ante, Bastille*, arms of BELOT). The violation of the rule occurs but seldom in the coats of the old French *noblesse*; frequently in those of towns, and corporations secular or religious.
- COUVERT—Said—(1.) Of a cup or chalice having a cover (Plate XXXVII., fig. 7).—(2.) Of a tower, or building, with a pointed roof.
- CRAMPON—A cramp or hook of iron used in building. It is a perpendicular piece, with a hook at each end on the opposite sides.
- CRAMPONNÉ—Is said of the cross (and other figures) of which an arm, or *traverse*, ends in a *crampon*, or hook.
- CRANÇELIN—A figure derived from German Heraldry; a bend curved and ornamented on the upper edge with leaves and pearls like a coronet (Plate XIII., fig. 6). The arms of SAXONY (*see* Vol. II., Plate XI.).
- CRÉMAILLIÈRE—The ratchet hook intended to support a cauldron; a charge frequent in the Armory of some parts of Germany (*v.* Plate XXXVI., fig. 11).
- CRÉNEAUX—Is the French term for the *merlons*, or portions projecting upwards of an embattlement. In Italy the form of the battlement indicated the political party of the owner of the building. The Guelphic battlement is the ordinary rectangular one; the Ghibelline has an angular or swallow-tail notch in the upper line.
- CRÉNELÉ—Embattled on the upper side (Plate XII., fig. 4). LA LANDE: *d'Argent, à la fasce crénelée de gueules.*
- CRÉQUIER—A wild cherry tree, drawn conventionally as at p. 361, fig. 75.
- CRÊTE—The crest of a cock, dolphin, or other animal. (N.B. *Not* of a helmet, which is *cimier*.)
- CRÉTÉ—Having the crest of a special tincture.
- CRI-DE-GUERRE—A motto placed in a listel above the crest.
- CRINÉ—Word used in indicating the colour of the hair.
- CROC, or CROCHET—A hook.
- CROISÉ—Charged, or ornamented, with a cross.

CROISSANT—A half moon, drawn conventionally *montant*, or with its horns upwards. (Note that any other position requires specification ; and see *tourné*, *versé*, *contourné*, *figuré*, and *lunels*.)

CROISSETTES—Small crosses.

CROIX, EN—Arranged in the form of a cross.

CROIX, PASSÉ EN—Is said of two lances, or other charges, placed the one in pale, the other crossing it fessways.

CYCLAMOR—An orle, cf. *annelet*.

D

DAIM—A deer ; it has broader and wider antlers than the *cerf*.

DALMATIQUE—Is the name of the tunicle with short sleeves, often *armoyée*, worn by angels over their long flowing robes (see French Royal Supporters, Vol. II., p. 282).

DAUPHIN—This animal is usually drawn *embowed*, or *courbe en pal*—i.e., with its head in chief, and its body curved towards the sinister side of the shield, and its tail beneath the head ; in fact, like a  reversed (Plate XXIX., fig. 7). When drawn *naïant* (fessways in pale), the body is not so much curved (Plate XXIX., fig. 8). When drawn *hauriant* the curvature is still less.

DE L'UN À L'AUTRE—DE L'UN EN L'AUTRE—Counter-changed. The coat of **RODES** is : *Per pale sable and argent, thirteen estoiles in three palar rows, 4, 5, 4, counter-changed*. The French blazon shows the difference of the two phrases :—*Parti de sable et d'argent, à treize étoiles rangées en trois pals, les cinque du milieu de l'un à l'autre, et les quatre de chaque flanc de l'un en l'autre*. A nicety of French blazon.

DÉCAPITÉ—Having the head removed.

DÉFAILLANT—Is said when a cross or other charge is deficient in some portion. The blazon must indicate the position of the deficiency ; thus a cross deprived of its right arm would be said to be *défaillante à dextre*, etc.

DÉFENDU—Tusked ; is said of an elephant or wild boar.

DÉFENSES—Are the tusks of a wild boar or elephant (a porcupine in a ball is styled *en défense*).

DÉGOUTTANT (*de sang*)—Distilling drops of blood (Plate XX., fig. 9).

DÉJOINT—Is said of an Ordinary severed in the middle and displaced.

- DÉMANCHÉ—Without a handle.
- DÉMEMBRÉ—Without members ; said of birds.
- DEMI-RAMURE—Is a single horn of a stag (cf. *Ramure*).
- DEMI-VOL—A single wing, as *vol* means both wings.
- DENCHÉ—Indented (cf. *Dentelé*).
- DENCHURE—A filet in chief indented.
- DENTÉ—Toothed, same as
- DENTELÉ—Indented, but with more and smaller indentations than
Denché, q.v.; and p. 94.
- DÉPOUILLE—The name of the skin of a lion or other animal.
- DÉSARMÉ—Disarmed, without claws or talons.
- DEVISE—A motto.
- DEXTRE—The right side of the shield, opposite to the beholder's
left hand.
- DEXTROCHÈRE—The whole right hand and arm (cf. *Avant-bras*,
which distinguish ; and *Senestrochère*).
- DIADÈME—Is said of Imperial eagles whose heads are surrounded
by annulets, or glories.
- DIAPRÉ—Diapered (v. p. 123).
- DIFFAMÉ—Deprived of its tail.
- DIMINUÉ—Is said of a charge, or Ordinary, borne of a smaller
size than usual.
- DIVISE (v. *Fasce en divise*)—(See Plate XI., fig. 6). A barrulet
borne in the chief of the shield. (POISIEU : *de Gueules*,
à deux chevrons d'argent, sommés d'une divise de même.)
- DIVISÉ EN CHEVRON—Parti per chevron.
- DOLCE—A kind of fox ; an animal found in Italian coats.
- DOLOIRE—A broad axe (v. p. 59, arms of RENTY).
- DONJONNÉ—Equivalent to "towered with a single tower" (cf.
Sommé). PRUNIER : *de Gueules, à une tour donjonnée*
d'argent.
- DOUBLET—Gnats, drawn in profile.
- DRAGON—The French dragon has usually only two legs, and is
like our British wyvern (v. Plate XXX.).
- DRAGON-MONSTREUX—Is a dragon with a human head, bearded
with serpents.
- DRAGONNÉ—An epithet applied to animals which are drawn as
monsters with a dragon's tail. BRETIGNY : *d'Or, au*
lion dragonné de gueules, armé, lampassé, et couronné
d'or.
- DUC—*Le hibou-duc*, a small kind of owl, always drawn *affronté* ;
found in Low Country crests.

E

- EBRANCHÉ—Is said of a trunk of a tree deprived of its branches.
- ECAILLÉE—Scaled. Said—(1.) Of a fish.—(2.) Of an Ordinary covered with scales like those of a fish, as in the arms of the Counts TATTENBACH of Bavaria : *d'Argent, à une bande écaillée de gules* (cf. *Papeloné*, which is probably the same bearing, and *v.* p. 78).
- ECARTELÉ—(1.) Divided into four approximately equal parts by the palar and the fess line.—(2.) Is said of a shield divided into four or more quarterings.
- ECARTELÉ EN ÉQUERRE is described at p. 91 (*see* also Plate XVIII., fig. 7).
- ECARTELÉ EN SAUTOIR—Parti per saltire (Plate V., fig. 12).
- ECARTELURES—Quarterings.
- ECHANCRÉ—Is like *engrailed*, but has much wider and deeper indentations.
- ECELLES D'ESCALADE—Scaling-ladders—(1.) Of two side pieces, each having a hook at the top. (2.) A single pole, hooked, and having short traverses, or steps (Plate XXXV., fig. 6).
- ECHIQUETÉ—Chequy; in Foreign Modern Armory, is of thirty-six panes, when the whole field is chequy.
- ECIMÉ—Is said of a chevron whose top is cut straight off (*v.* Plate XIV., fig. 9). Distinguish from *Brisé* and *Rompu* (Plate XIV., figs. 10, 11).
- ECLATÉ—Splintered; is said of spears and lances.
- ECORCHÉ—Is said of animals whose paws are tinctured gules (cf. the lions in arms of WURTEMBERG.)
- ECOT—Is equivalent of *Chicot*, a piece of the branch of a tree.
- ECOTÉ—Is the old style of *raguly*, having projections as if boughs had been cut off. LECHERAINE in Savoy : *d'Azur, à la bande écotée de gueules*.
- ECOTÉ, CONTRE—*Counter-raguly*; said of a field so divided.
- ECRAN—Is the French name for the fan-shaped crest so frequently found in German Heraldry. Usually it is octagonal, but sometimes of fewer sides, having a plane surface often charged with the arms of the shield, the edge *échancré*, and the points ornamented with little balls, or tufts of feathers (*v.* Vol. II., Chapter on CRESTS).
- ECREVISSE—Usually drawn in pale, head in chief.

ÉCU DE L'—A term used in blazoning crests and mantlings in which the charges of the shield are represented just as they are on the shield.

ÉCU EN BANNIÈRE—Said of the square shield used by bannerets, and by some families descending from ancient bannerets (*v. ante*, p. 60).

ÉCUSSON EN ABIME—An escucheon in the centre of the shield ; sometimes has arisen from an undue enlargement of the bordure. *Gules, an escucheon en abime argent* was quite probably originally : *Argent, a bordure gules*.

ÉCUSSON, FAUX—Name for an orle, or an inescucheon having a bordure (*v. Vol. II.*, p. 175).

ÉCUSSON SUR LE TOUT—(*V. En surtout*).

EFFARÉ—Is said of a horse (*v. Cabré*, and *Forcé*).

EFFAROUCÉ—A useless term of blazon, used for *rampant* by some authors for cats, unicorns, etc. (*v. Furieux*).

EFFEUEILLÉ—Deprived of its leaves.

ELANCÉ—Is a term applied to a stag saliant, or springing forward.

EMAIL—(1.) Colour (plural *Emaux*).—(2.) Was used for the small enamelled escucheons of their master's arms, worn upon the breast by the ancient heralds.

EMANCHE—A figure formed of two or more pile-like pieces conjoined, and issuing from the point or flanks of the shield (Plate VII., fig. 10, and Plate XVII., fig. 8).

EMANCHÉ—Is said when these piles are of greater length in proportion to their breadth, reaching nearly across the shield (Plate XVII., fig. 5). *Parti-emanché d'argent et de gueules* is the coat of HOTMAN. This may also be formed in the other ways—*coupé*, *tranché*, or *taillé*. An Ordinary is sometimes found *émanchée*; e.g. the CAPECE-ZUOLO of Naples bear : *Gules, a bend émanchée of argent and or*.

EMANCHURE—Is the name of one of the small triangular sections when the field is *chapelé*.

EMBOUCHÉ—Is said of horns, etc., whose mouthpiece is of a different tincture from the rest of the charge.

EMBOUTÉ—Is said of batons, etc., which have a piece at the end different in tincture from the rest.

EMBRASSÉ—Is the equivalent for *parti per chevron* when the lines forming it rise not from the base points, but from the extremities of a flank. It may, therefore be *embrassé à dexter*, or *à senestre*, and this particular needs to be

specified (*cf.* Plate VI., fig. 12, which is *embrasse vivré*).

EMMANCHÉ—The term applied to denote that a charge has a handle of a different tincture.

EMMUSELÉ—Is said of a animal wearing a muzzle differing in tincture from the rest of the beast.

EMOUSSÉ—Is said of the point of a spear, or other weapon, blunted at the end.

EMPENNÉ—*Flighted*; is said of the feathers of arrows, etc.

EMPIÉTANT—Is said of a bird of prey holding in its beak and talons another creature (*cf.* *Ravissant*).

EMPOIGNANT—Holding in a closed fist.

EMPOIGNÉE—Is said of a bunch of arrows, spears, etc., held in the hand and spreading in various directions.

EN FORME—Said of a hare couchant.

ENCHAINÉ—Chained.

ENCHAUSSÉ—(*V. Chaussé*).

ENCHAUSSURE—The name of one of the angular sections, two of which make the partition *chaussé* (Plate VI., fig. 9).

ENCLAVÉ—Is said when, in a coat divided per pale per fess per bend, a piece (usually square in form) intrudes into the opposite colour.

ENCLOS—Enclosed; is said of a charge within an orle, or tressure.

ENCLUME—A mallet.

ENCOCHÉ (*v.* *Ajusté*)—Said of an arrow and string adjusted to a bent bow.

ENDENTÉ—Indented (*cf.* *Denché*).

ENFILÉ—Enfiled; said of a sword, lance, or other long-shaped charge, around which coronets, wreaths, annulets, etc., are placed.

ENGLANTÉ—Said of an oak bearing acorns (Plate XXXII., fig. 1).

ENGLOUTISSANT, or ENGOULANT—Swallowing whole (Plate XXX., fig. 2).

ENGOULÉ—Is said of the arms of a cross, or saltire, or the extremities of a bend, etc., which, as in many Spanish blazons, enter the mouth of a dragon, or lion, (*v.* Plate XIII., fig. 5).

ENGRÊLÉ—Engrailed.

ENGRÊLURE—A very narrow bordure engrailed.

ENGUICHÉ—When horns, etc., have the mouthpiece and bell environed with rims of metal, etc., this term is used (*v.* Plate XXXVII., fig. 10).

- ENQUERRE, À, or À ENQUÉRIR—Is said of certain *armes fausses* to which a legend is attached (*v.* pp. 112, 113).
- ENLANGANTÉ—Said of an animal stained with blood.
- ENTÉ—A partition line, resembling *undy*, or the old form of *nebuly* (but see *Pointe*.)
- ENTRAVAILLÉ—Interlaced (*cf. Entrelaç*). VERTAMY : *d'Azur, à trois faces d'argent, et un chevron d'or entravaillé* (the chevron is sometimes *argent* like the bars). Is also said of fish and other animals, fretted or interlaced with bars, bends, etc. *Gules, two bars wavy azure, with two barbel addorsed or, entravaillés in the bars*, is the coat of RIVIÈRE DE ST. DENIS DES MONTS (*v. MOULE'S Heraldry of Fish*, p. 76).
- ENTRELACÉS—Interlaced (Plate XIV., fig. 7) said of annulets, chevrons, crescents, etc.
- ENTRETENUS—Is said of the bows of keys, etc., interlaced.
- EOLE—Like BOREAS, the conventional symbol of the wind.
- EPANOUI—Opened, or expanded ; said of flowers, and especially of the Florentine lily, *florence*.
- EPOYÉ—Displayed ; said of the eagle.
- EQUERRE—A mason's or carpenter's square (*cf. Plate IX., fig. 7*).
- EQUERRE, ECARTELÉ EN (*v. Plate XVIII., fig. 7 ; and p. 91*).
- EQUIPÉ—Is said of boats, ships, etc., rigged (*cf. Habillé*).
- EQUIPOLLÉ—Is said of a large form of chequy (Plate VIII., fig. 8). *Chequy of nine pieces azure and argent*, would be blazoned : *Cinq points d'azur équipollés à quatre points d'argent*, the coat of ST. GELAIS.
- ESCARRE—Is the name of a small file, sometimes placed on the edge of a *franc-quartier*, or canton, which is of the same tincture as the field, in order to prevent the arms becoming *armes fausses*.
- ESCARBOUCLE—
- ESSONIER—A synonym for tressure.
- ESSORANT—Soaring or taking flight.
- ESSORÉ—Is said of the pointed roofs of castles, etc., when differing in tincture from the rest of the charge.
- ESTACADE—A palisade.
- ESTOC—(*V. Chicot*).
- ETAI (ESTAYE)—A chevronel.
- ETÉTÉ—(*V. Décapité*).
- ETINCELANT—Sparkling, or shooting out sparks, like the flints in the collar of the ORDER OF THE GOLDEN FLEECE.

ETOILE—(On this charge, *v. ante*, p. 325).

EVASÉE, EVIDÉ—Voided. HÜLSEN bears : *Or, a pile reversed in bend-sinister, voided gules.*

EVIRÉ—Without the attributes of sex.

F

FAILLI—Is said of a chevron, or saltire, one of whose sides is fractured (specify which), *v. Plate VII., fig. 6* ; or of pale which does not quite reach the border of the shield (specify whether in chief or in base). It is also said of those partition lines which in some German-parted coats are only carried a portion of their distance (*see Plate VII., figs. 10, 12*).

FALOT—A torch or fire-grate.

FANAL—A beacon.

FASCE—A fess.

FASCE, EN—Placed in the direction of a fess.

FASCÉ—Barry of six pieces usually, if of four or eight specify the number (*Plate VIII., fig. 2*).

FASCÉ-CONTRE-FASCÉ—Is said of a shield per pale, and barry counterchanged (*Plate IX., fig. 1*).

FAUX-ÉCU—A shield charged with an escutcheon which has a bordure (*Vol. II., p. 175*).

FER-DE-LANCE—Sometimes pointed, sometimes blunt (*émoussé*) or a *cronel* (*v. p. 404*).

FER-DE-MOULIN—(*V. Anille*).

FERMAIL—A buckle ; its form requires to be specified.

FEUILLÉ—Leaved.

FEUILLÉ DE SCIE—A term sometimes applied to bars indented on the bottom edge only. COSSÉ, Duc et Pair de BRISSAC, bore : *de Sable, à trois feuilles de scie d'or.*

FEUILLES DE ACHE—The so-called strawberry leaves used on coronets.

FICHÉ OR FITCHY—Having a point to fix in the ground.

FIERTÉ—Is a French term applied to the whale, when its teeth, tail and fins are tintured *gules*.

FIGURÉ—Is said of the sun, crescents, moons, and besants which have on them the delineation of a human face.

FIL—A file, or label.

FILET—A narrow band, a diminutive of the bend, or bend-sinister.

FILET EN BORDURE—(*V. Filière*).

- FILET EN CHEF—A small bar in chief (*v.* Vol. II., p. 141, Plate XVIII., fig. 5).
- FILET EN CROIX—A cross formed of very narrow pieces.
- FILIÈRE—A diminutive of the bordure.
- FLAMBANT—Inflamed.
- FLAMBANT, CONTRE—Inflamed on both sides.
- FLANCHIS—The name given to *saltirels*, or diminutive saltires (Plate XVI., fig. 12).
- FLANCS—The flanks, or sides, of the shield.
- FLANQUÉ-EN-ROND—(Plate XIX., fig. 7). The French blazon of our *Flaunches*, *e.g.*, *d'Azur, à trois fleurs-de-lis d'or en pal, flanqués en rond d'argent* (*Azure, three fleurs-de-lis in pale or, between two flaunches argent*), the coat of BOUDRIC.
- FLEUR-DE LISÉ (*flory*)—Said of a cross, etc., whose extremities end in *fleurs-de-lis* (*v.* Plate XV., fig. 7).
- FLEURÉ, CONTRE—Having *fleurs-de-lis* arranged alternately on both sides.
- FLEURÉ, FLEURETÉ, FLEURONNÉ (*flory*)—Terms applied to Ordinaries bordered flory.
- FLEURI—Flowered, applied to plants.
- FLORENCÉE—A term applied (1.) To the *fleur-de-lis* as borne in the arms of FLORENCE (*v.* Plate XXXIII., fig. 7), and budding forth *fleur-de-lis*.—(2.) As applied to a cross, etc., it is the equivalent of *fleur-de-lisé*, *q.v.*
- FOI—The name for two arms issuing from the flanks, clenching the hands in the centre of the shield (*v.* Plate XXXVI., fig. 12).
- FORCENÉ—Equivalent for *Effaré*, and *Cabré*, *q.v.*
- FORCES (*forces à tondeur*)—Shears with square ends (Plate XXXVI., fig. 2).
- FOUDRE—A thunderbolt (masculine gender in blazon).
- FOURCHÉ—Said (1.) Of a lion's tail—(2.) Of anything else forked at the end, *e.g.*, the arms of a cross.
- FOURCHETÉ—Same as *Fourché*.
- FOURRURE—Fur *au naturel* (*v.* p. 81, and Plate IV., fig. 12).
- FRANC-QUARTIER—The QUARTER or CANTON, *v.* p. 165. In Foreign Armory it is usually charged.
- FRETTE—The *fret* is almost peculiar to English Heraldry (*v.* p. 192, Plate XXII., fig. 11).
- FRETTÉ, FRETTY—(*V. Treillis*, etc.) French heralds make fretty of six pieces only, three in each direction.

- FRUITÉ—Said of trees the colour of whose fruit is to be specified.
 FURIEUX—Synonym for *Effarouché*, is said of bulls, etc., rampant.
 FUSÉE—A fusil (Plate XVIII., fig. 3 ; and Plate XIX., fig. 12).
 FUSELÉE, FUSILLY—(Plate VIII., figs. 10, 11).
 FUSIL—A steel for striking fire (as in the Collar of the ORDER OF THE GOLDEN FLEECE); is occasionally used as a charge.
 FUTÉ—Is said—(1.) Of the trunk of a tree when of a colour different from the rest of the charge. It is used also—(2.) of the staves of pikes, lances, etc.

G

- GAI—Is said of a horse without harness or trappings.
 GALÈRE—A lymphad or galley (*v.* Plate XXXV., figs. 11, 12).
 GARNI—Is said of swords and other arms, equivalent for our *hilted and pommelled*.
 GÉRION, TÊTE DE—A head formed of three human faces, *cf.* arms of MORRISON (Plate XXIII., fig. 5).
 GIRON—A *gyron* (*v.* Plate XIX., fig. 5).
 GIRONNANTS—Is said of gyrons curved in the form of a scroll or volute (*v.* Plate XVIII., fig. 10).
 GIRONNÉ—Divided regularly into girones (Plates VI. and XVIII.).
 GIRONNÉ EN CROIX—Is said when the lines forming it are not those of regular gyronny, but two issue from each edge or border of the shield.
 GIRONNE, MAL—When the girones are fewer in number than eight (*v.* Plate VI., fig. 3).
 GIROUETTE—Adorned with *girouettes*, attribute of castles, etc. (*v.* p. 375).
 GISANT—A synonym for *Couché*.
 GONFALON, or GONFANON—A church banner (*v.* p. 388).
 GORGÉ—(*V. Colleté*).
 GOUFFRE—A *gorges*, or whirlpool (*v.* Plate XXII., fig. 6).
 GOUSSET—A *pairle* not opened in chief.
 GOUTTES—Drops, synonym for LARMES ; modern heralds make this fanciful distinction, the GOUTTE has a straight tail, the LARME a wavy one.
 GRAPPIN—Is a grapnel, drawn with four flukes.
 GRÈLÉ—Adorned with pearls set close, and not raised on points.
 GRÈLIER—A hooped or circular hunting-horn of large size, without cords or attachments.
 GRELOTS, GRILLETS—Hawk's bells (Plate XXVIII., fig. 4).

- GRENADES—Pomegranates, usually drawn slipped with a couple of leaves and having a little crown of leaves on the top ; when they show the seed they are *ouverts*.
- GRENADES DE GUERRE — A modern bearing, usually drawn inflamed.
- GRIFFON—The gryphon, or griffin (*v.* p. 299, and Plate XXX.).
- GRILLAGE—(*v.* p. 107).
- GRILLES—The bars of a helmet.
- GRILLET—(*V. Grelot*).
- GRILLETÉ—Having *grelots*, or bells, attached to it.
- GRIMPANT—Equivalent of *rampant* as applied to a stag.
- GRINGOLÉ—Applied to a cross, the extremities of the arms of which end in heads of serpents (*v.* Plate XVI., fig. 6).
- GRUE—The crane is represented with uplifted foot holding a stone—its *vigilance* (*v.* p. 275).
- GUEULES (*Gules*)—The heraldic name for the colour red.
- GUIDON—A split bannerol.
- GUIVRE—A large snake *engloutissant*, or *vorant*, a child (Plate XXX., fig. 2).
- GUMÈNE—The cable of an anchor.

H

- HABILLÉ — (1.) Habited. — (2.) Rigged and fitted with sails (*v. Equipé*).
- HACHE-DANOISE—Has a long curved handle (*v.* Vol. II., Plate XIX., fig. 2).
- HACHEMENS—Lambrequins.
- HALISANT—(*V. Engloutissant*, and *Vorant*).
- HAMEYDE—The name given to three bars *coupés* arranged in pale.
- HARDI—Said of a cock with uplifted head and right foot.
- HAUSSÉ—The term applied to Ordinaries, etc., placed higher in the shield than their natural position (reverse of *Abaisé*).
- HÉRISSÉ—Is said of *étoiles* which have little rays between the larger ones.
- HÉRISSONNÉ—Or the preceding is said of a hedgehog, or of a cat, whose quills, or hairs, stand erect.
- HERMINÉ, CROIX D'—Cross formed of four ermine tails, the spots in the centre of the shield (*cf. Abouté*).
- HERSÉ—(*V. Coulisse*).
- HERSE-SARASINE—A portcullis.
- HIE—A rare charge, a paving rammer.

HOMME-MARIN—A Triton.

HONNEUR, POINT D'—The honour point of the shield (*v.* p. 65).

HOUSSE—Caparisoned.

HUCHET—A hunting horn without bands (*v. Cor de Chasse*).

HURE—The head of a wild boar or fish.

I

IMMORTALITÉ—The name for the fire out of which the phoenix rises.

ISOLÉ—Said of a mount or hill separated from the base of the shield (Plate XXXI., fig. 10).

ISSANT—(*Issuant*; cf. *Naissant*), and Plate XXV., figs. 3, 4.

J

JANUS, TÊTE DE—A man's head with a double face.

JUMELLES—*Bars-gemels*, p. 139 (Plate X., fig. 7; Plate XII., fig. 11). CAETANI: *d'Argent, à une jumelle ondée d'azur, en bande*.

L

LACS D'AMOUR—Love-knots.

LABEL—A label (*v.* pp. 198, 200).

LAMBREQUINS—The mantling of a helm, usually in floriations as distinct from the *capeline*, or hood.

LAMPASSÉ—Langued; applied to the eagle and to quadrupeds; but

LANGUÉ—Is said of other creatures, whose tongues require specification.

LARMES—(*V. Gouttes*).

LÉGENDE—A motto.

LÉOPARD—A lion passant-gardant (*v.* Plate XXIV., and p. 224).

LÉOPARD, TÊTE DE—Is always *affrontée*.

LÉOPARD-LIONNÉ—A lion rampant-gardant (p. 224).

LEVÉ—(1.) Said of a bear rampant (upright).—(2.) Of wings with their points upwards.

LEVRIER—A greyhound, usually collared.

LEVRON—A greyhound without a collar.

LICORNE—The unicorn.

LIÉ—Tied, or banded. GONDI: *d'Or, à deux masses d'armes en sautoir de sable, liées de gueules*.

LIMAÇON—The snail; always drawn out of its shell and showing its horns.

- LION—Usually drawn *rampant*; this is understood unless the contrary be expressed (Plate XXIV., fig. 1).
 LION DE S. MARC—The evangelistic symbol (*v.* Plate XXIV., fig. 11; and Vol. II., Plate VIII., fig. 2).
 LION-LÉOPARDÉ—A lion passant (Plate XXIV., *v.* p. 224).
 LIS-DE-JARDIN—The lily, as distinct from the *fleur-de-lis*.
 LISÉRE—Bordered.
 LISTEL—The ribbon of a motto.
 LONGE—The line by which hawks were held.
 LONGÉ—Having a line attached.
 LORRÉ—Term used to indicate the colour of the fins of fish (*cf. Fierté*).
 LOSANGE—A lozenge.
 LOSANGÉ—Covered with lozenges.
 LOSANGÉ EN BANDE—Is said of lozenges arranged in bend.
 LOSANGÉ EN BARRE—Is the same in bend-sinister.
 LOUP—The wolf, is distinguished from the fox by having its tail in the air.
 LOUP-CERVIER—An imaginary animal.
 LUNE—The full moon with a human face.
 LUNELS — A bearing found in Southern Heraldry, consisting of four crescents arranged in cross, all the horns being directed towards the centre of the shield.

M

- MÂCLE—A mascle.
 MÂCLÉ—Masculy.
 MAÇONNÉ—Having the divisions of the stones (or mortar lines) indicated in a different tincture.
 MAILLET—A mallet of a peculiar shape, having a broad head and short handle. Often it is placed bendways on a chief or other Ordinary, and is then said to be *penché* (*v.* Vol. II., Plate VII., fig. 1).
 MAIN D'AIGLE—The whole leg of an eagle, including the tufts of the thigh. These have developed into a wing attached to the leg, in the arms of MANUEL (*v.* Vol. II., Plate VII., fig. 5).
 MAIN-BÉNISSANTE—A right hand of which the thumb and first two fingers are erect, the others bent into the palm.
 MAL-GIRONNE—(*V. Gironné*).
 MAL-ORDONNÉ—Said of charges placed one and two.

1. The first step in the process of the development of a new product is the identification of a market need. This is often done through market research, which can be conducted in a variety of ways, including surveys, focus groups, and interviews. The goal is to understand what customers want and need, and to identify any gaps in the current market.

2. Once a market need has been identified, the next step is to develop a concept for a new product. This involves brainstorming ideas and creating a rough sketch of the product. The concept should be based on the market need and should be something that is novel and different from existing products.

3. The third step is to create a prototype of the product. This is a physical model of the product that can be used to test the concept and to get feedback from potential customers. The prototype can be made using a variety of materials and techniques, depending on the nature of the product.

4. The fourth step is to conduct a feasibility study. This is a study that is designed to determine whether the product is technically feasible, financially viable, and commercially viable. It involves a detailed analysis of the costs of production, the potential revenue, and the risks involved in developing and marketing the product.

5. The fifth step is to develop a business plan. This is a document that outlines the business strategy for the new product, including the marketing plan, the financial plan, and the operational plan. The business plan is used to secure funding for the product and to guide the development and marketing process.

6. The sixth step is to manufacture the product. This involves the production of the product in a factory or workshop. The manufacturing process should be designed to be efficient and to produce a high-quality product.

7. The seventh step is to market the product. This involves promoting the product to potential customers and getting them to buy it. This can be done through a variety of marketing techniques, including advertising, sales, and public relations.

8. The eighth step is to evaluate the product. This involves assessing the success of the product and determining whether it is worth continuing to produce and market. This can be done through a variety of methods, including customer feedback, sales data, and market research.

- MOIETTE—The wheel of a spur, abroad usually of six rays. It is said to be *colletée* when it is attached to the iron of the spur.
- MONDE—The Orb of Sovereignty (*v. cintré* and *croisé*).
- MONSTRUEUX—Is said of an animal with a human head.
- MONTANT—Said of a crescent in its proper position (*e.g.*, with horns upwards), when borne with others which have not that position.
- MORAILLES—A twitch (*v. Broyes*).
- MORNÉ—Said of a lion *disarmed* and *diffamed*; *i.e.* without claws, tongue, or tail; also of an eagle without beak or claws.
- MORTAISÉ—Dovetailed (p. 85, fig. 26).
- MORTIER—The cap worn by French judges and presidents of the parliaments (Vol II., Plate XXIII., fig. 2).
- MOUCHETÉ—Spotted.
- MOUCHETURES—The tails in *ermine*, and *ermine*s, etc.
- MOUTON—A sheep. (Compare *Brébis*, and note difference; the *Mouton* has its head erect.)
- MOUTON À PILOTER—A pile driver.
- MOUVANT—Said of animals, or other charges, which seem to proceed from the borders of the shield, or the edge of an Ordinary (Plate XXVII.).
- MUR—A wall (*v. Avant-mur* and *Pan de mur*), *cf.* Plate XXXVI., fig. 4. If *crénelé* it should be specified.

N

- NACELLE—A small boat, flat bottomed, is the charge in the arms of the Polish *herba* of LODZIA.
- NAGEANT—*Naiant*.
- NAISSANT—Is said of the upper part of an animal rising out of the midst of an Ordinary, etc. (distinguish from *Issant*, and *see ante*, p. 234, and Plate XXV., figs 3, 4).
- NATUREL, AU—*Proper*; of the natural colour.
- NAVIRE—A ship; specify the number of masts (*cf. Vaisseau*).
- NEBULÉ—Nebuly (*v. Plate V., fig. 7*) and p. 83, fig. 22.
- NENUPHAR, FEUILLES DE—The leaves of an aquatic plant, sometimes blazoned as hearts, scarabœi (*v. ante*, p. 339).
- NERVÉ—Nerved, said of the leaves of plants which have the lines in a different colour.
- NOMBRIL—(*I.* points of the escutcheon, *ante*, p. 65).

- NOUÉ—Knotted; said (1.) Of the tail of a lion.—(2.) Of cords.
—(3.) Of a fess which has one or more enlargements.
- NOUEUX—Knotted, as applied to branches, staves, trunks of trees, etc. (cf. *Ragulé*).
- NOURRI—Is said of *fleurs-de-lis* "*au pied coupé*," i.e. of which the lower piece is removed.
- NUAGÉ—A synonym for *Nebulé*.
- NUÉES—In early blazon the clouds are usually indicated by nebuly lines. In later instances they are drawn less conventionally. The puffings at the shoulder of the arms which appear as charges in some Foreign coats were ignorantly turned into clouds, and are at present so drawn and blazoned (v. p. 218, arms of MECKLENBURG).

O

- OMBRELLE—A pavilion, or umbrella, which replaces the standard in certain Papal augmentations (cf. Vol. II., pp. 131, 132).
- OMBRE DE LION—*V. Lion*.
- OMBRE DU SOLEIL—*V. Soleil*.
- OMBRÉ—Shaded.
- ONDOYANT—Is said of a serpent whose body undulates (p. 288).
- ONDY—Undy or wavy (v. p. 83).
- ONGLÉ—Having talons of a specified tincture.
- OR—Gold.
- ORANGE—The colour *Tenné*.
- OREILLÉ—Is said—(1.) of *Vannets*, which have *oreilles*, the small projections at the hinge of a scallop shell.—(2.) Of animals, having their ears of a specified tincture.
- OREILLERS—Pillows, or Cushions (v. pp. 393, 394).
- ORLE—A small bordure detached from the edge of the shield.
- ORLE, EN—Said of figures arranged around the escutcheon near the edge within the space which would be occupied by the bordure (cf. Plate XX., fig. 9).
- ORLÉ—Bordured (obsolete).
- OTELLES—(*V. ante*, p. 162).
- OUVERT—Open, is said—(1.) Of a pomegranate showing its seeds.
—(2.) Of a castle gate.—(3.) Of the wings of birds.

P

- PAILLÉ, a term used for *diapré*.
 PAIRLE—A *pall* or *pairle* (*v.* Plate XVII., fig. 10).
 PAIRLE, EN—In *pairle* (*i.e.*, occupying the position taken by a *pairle*). (*V.* Plate VI.; and Plate XXI., fig. 5).
 PAISSANT—Feeding (*v.* *Brébis*).
 PAL—A pale. (Plate XI., fig. 7).
 PAL, EN—Said of charges arranged vertically.
 PALÉ, PALLY—Covered with an equal number of pales, usually six ; if not, specify the number (*v.* Plate VIII., fig. 1).
 PALÉ, CCNTRE—(*V. Contre, ante*, p. 463).
 PALISSÉ—Is a division of the shield by sharpened pallets counter-changed. It is also the term used to denote an enclosure of pales, as in the coat of the town of DERBY.
 PALME—A palm branch.
 PALMIER—A palm tree.
 PÂMÉ—Is said of a dolphin with its mouth wide open.
 PAMPRE—Is the term used when it is desired to express the tincture of the leaves of a vine shoot, or bunch of grapes.
 PANACHÉ—Pluméd.
 PAN-DE-MUR—A piece of wall attached to a tower (*cf.* *Avant-mur*).
 PANELLES—Is the name given to poplar leaves.
 PANNES—Furs.
 PANNETON, or PENNETON—The blade, or head, of a key.
 PANTHÈRE AU NATUREL—Only occurs as a supporter.
 PANTHÈRE-HÉRALDIQUE—In some Styrian coats has the form of a griffon, inflamed at the mouth and ears.
 PAON—The peacock, is said to be *rouant* when it shows its tail in a circular form.
 PAPEGAY—A popinjay, or parrot.
 PAPELONNÉ (Plate IX., fig. 6)—On this bearing *see* p. 81, *et seq.*, and *cf.* *Ecaillé*.
 PARÉ—Vested (*cf.* *Habillé*).
 PARTI—Divided per pale (Plate V., fig. 1).
 PASSANT—Walking with the fore-foot raised (one of the hinder ones is often slightly raised).
 PASSÉS (EN CROIX, EN SAUTOIR)—Is said of *lances* and other long charges arranged in cross, or in saltire.
 PATÉE—Patty (*v. ante*, p. 162).
 PATENÔTRE (*Croix*)—A cross of small beads.

- PAVILLON—(1.) The opening of a horn opposite to the mouth-piece.—(2.) The tent-like mantling, or *baldachino* which is often drawn surmounting the arms of sovereign princes (*v.* Vol. II., Chapter VI.).
- PEAUTRÉ—Indicates the colour of the tails of mermaids and fishes, if that requires to be specified.
- PENCHÉ—Said of mallets and helmets, placed bendways (Vol. II., Plate VII., fig. 1).
- PENNON—A small flag, triangular in French Armory ; applied also to a large *banner* (or shield) containing quarterings.
- PENTALPHE—A magical figure having five points, formed by a single continuous line.
- PERCÉ—Pierced, or *voided*.
- PERCHÉ—Perched, said of birds.
- PÉRI EN BANDE—Is said of a baton placed bendways.
- PÉRI EN BARRE—Is said of a baton in bend-sinister (Plate XIII., fig. 12).
- PERRONNÉ, CROIX—One of whose four arms end in steps.
- PHÉON—A pheon, drawn point upward in French coats (*v.* p. 367).
- PHÉNIX—(*V.* p. 312).
- PIÈCES HÉRALDIQUES—The Ordinaries in Armory.
- PIÉTÉ—(*V. Pelican, in English Glossary.*)
- PIGNATES—Small jugs.
- PIGNON—A pyramidal heap of stones, or steps, in the base of shield.
- PIGNONNÉ—(*Trenché-crenellé*) is *per bend embattled*, so that the *créneaux* take the form of small steps.
- PILE—A *pile*, an Ordinary descending from the chief to the base : the reverse of the *pointe*.
- PLAINE—A diminutive of the CHAMPAGNE, and only half its size, occupying the base of the shield.
- PLEIN—Said of a field of one tincture when uncharged (*v.* p. 73).
- PLIÉ—Folded.—(1.) Said of bird's wings *close*.—(2.) Of Ordinaries, or other charges, slightly bent out of a straight line (cf. *Voutte, Affaissée, Ployé*, etc.).
- PLIÉ EN ROND—Said of reptiles bent in a circle, the head biting the tail.
- PLOMB, λ—Is said when the lines of the *merlons* in an embattled bend or saltire are drawn in pale, and not at right angles to the line of the Ordinary (*V.* Plate V., fig. 5).
- PLOYÉ—(*V. Chapé*, etc., *v.* Plates VI., fig. 9, and XIV., fig. 14).
- PLUMETÉ—(Plate IX., fig. 7).
- POINT DU CHEF—The central point in the chief (*see* B, Fig. 21).

POINT D'HONNEUR—The point K in Figs. 21, 22.

POINTE—(1.) The point or lower part of the shield.—(2.) The converse of the pile (pile reversed) issuing from the base, and diminishing towards the chief (*see* Plate VI., fig. 8).
(For a *pointe entée*, *v.* Plate XVIII., fig. 5).

POINTS-ÉQUIPOLLES—(*V. Equipollés*).

POMMES-DE-PIN—Have the stalk upwards.

POMMETTÉE—Pommelty or pommetty (Plate XV., figs. 10, 11).

PORTILLÉ—A term used to specify the colour of the gate of a house, etc.

POSÉ—(1.) Statant.—(2.) Placed in a certain position.

POTENCE—A figure shaped like a T.

POTENCÉ—(1.) Charged with *potences*.—(2.) Said of a cross with the arms like potences (*see* fig. 5, p. 173).

POURPRE—The colour *purpure*.

PROBOSCIDES—The *horns* in German crests are erroneously termed *proboscides* in French blazon (*v.* Vol. II., Chapter on CRESTS).

Q

QUARTEFEUILLE—A quatre-foil.

QUARTIERS—Divisions of the shield containing different coats of arms.

QUEUE FOURCHÉE—Having a forked tail (Plate XXIV., fig. 9).

QUINTEFEUILLE—A cinque-foil (*feuille de pervanche*).

R

RABAT—The turn-back of a collar, or cuff (*cf. Rebrassé*).

RACCOURCI—Synonym of *Alaisé*.

RAIS—The rays of estoiles, or escarbuncles.

RAMÉ—Branched, said of a stag's horn.

RAMPANT—The distinctive attitude of a lion erect on one foot.

RANCHIER—A term uncertainly applied to—(1.) Rams (BOUTON, *Nouveau Traité de Blason*, p. 349).—(2.) A deer (GOURDON DE GENOUILLAC, p. 270).

RANGÉ—Arranged in a certain form, or direction *e.g., rangé en chef, en croix*, etc.

RANGIER—A reaping hook without a handle.

RAVISSANT—Carrying off its prey (*v.* p. 241, and *cf. Empiétant*).

RAYONNANT (or RAYONNÉ)—Irradiated (Plate XI., fig. 2).

REBATEMENTS—An obsolete term for parted coats.

- REBRASSÉ—Said of cuffs, etc., turned back (cf. *Rabats*, and *Bordé*).
- RECERCELÉ—Said of a *cross-ancrée* with larger circles and more convolutions (v. p. 169).
- RECOUPÉ—When in a shield divided per fess a piece is again divided per fess. (V. Plate VII., fig. 10).
- REDORTE—A branch of a tree bent into a double saltire circular or oval shape (Plate XXXII., fig. 6).
- REFENTE—The space between the petals of a trefoil, quatrefoil, etc. (cf. arms of BISMARCK, v. Plate XXXII., fig. 9).
- REGARDANT—Said of animals (1.) Looking backwards—(2.) Gazing at a star in chief.
- REPLI—Is said of an Ordinary voided, and filled up with another tincture, thus MONTFORT: *d'Argent, à trois rustres de sable remplis d'or*.
- RENARD—A fox drawn like a wolf but with a pendent tail.
- RENCHIER—A deer (MENÉTRIER, *Méthode du Blason*, p. 631.)
- RENCHIER—(V. *Ranchier*).
- RENCONTRE—The head of a lion placed *affronté* (cf. *Caboshed*).
- RENVERSÉ—Is said of the chevron, and other charges, borne in a reversed position (cf. Plates XIV., fig. 5; XVII., fig. 9).
- REPOTENCÉ—Is said of any piece *potencée*, which has another potence at the extremity of the potences (see Plate XXI., fig. 6, arms of SQUARCIAFICHI).
- RESARCELÉ—Is said of a cross, or other Ordinary, which is coticed; also of a cross which has a bordure running round it at a little distance from the edge. The figures are practically identical.
- RETRAIT—Is said of an Ordinary which only touches one edge of the shield, and does not proceed very far towards the other. *Un chef retrait* is one about half its proper width (v. *Raccourci*, and *Alaisé*). (Plates XI., fig. 12, and XXI., fig. 3.)
- RE-TRANCHE—Again divided in bend (cf. *Recoupté*).
- RETROUSSÉ—Turned up, or bordered.
- RINCEAU—A palm branch.
- ROC—The cronel of a lance (v. p. 404).
- ROC D'ÉCHIQUIER—The rook or castle at chess.
- ROMPU—Broken. Said of a chevron of which one or other of the pieces has a break in it (Plate XIV., fig. 11), cf. *Brisé* which refers to a chevron when the break is at the point (Plate XIV., fig. 10).

ROUANT—Said of a peacock in its pride.

ROUE DE ST. CATHERINE—A wheel having blades upon its rim.

RUSTE, RUSTRE—A rustre (*v.* arms of MONTFORT, p. 196).

S

SABLE—The colour black.

SAFFRE—A sea eagle, or osprey.

SAILLANT—Said of animals of the chase, horses, etc., in the attitude of leaping forward.

SANGLÉ—Is said of an animal girt with a band whose colour is to be specified. GLAUBITZER: *d'Azur, au poisson d'argent en fasce, sanglé de gueules.*

SANGLIER—A wild-boar (*cf.* *Marcassin*).

SAUTOIR—A saltire.

SAUTOIR, EN—Is said of charges arranged in the directions taken by the Ordinary.

SAUTOIR, PASSÉS EN—Is said of swords, or other charges arranged saltireways.

SEMÉ—Powdered; covered with small charges of indefinite number, but arranged with regularity according to modern usage. On old seals (*e.g.*, those of SWEDEN where the field is *semé* of hearts) the small charges point irregularly in all directions.

SEMÉ DE FRANCE—*Semé* of golden *fleurs-de-lis*.

SENESTRE—The left hand side of the shield, opposite to the right hand of the beholder.

SENESTRÉ—Is said of an Ordinary or charge, which has one or more subordinate charges to the left of it (*v.* p. 176, Plate XVIII., fig. 1). It is also a partition of the shield in which the sinister side of a pale touches the sinister edge of the shield (*cf.* *Adextre*).

SENESTROCHÈRE—The whole left arm issuing from the side of the escutcheon (*cf.* *Dextrochère*, and distinguish from *Avant-bras*, p. 218).

SINOPE—The colour green.

SIRÈNE—A mermaid (*v.* Plate XXX., fig. 12).

SOC DE CHARRUE—A plough-share.

SOLEIL—The sun (with a human face, and irradiated with sixteen rays alternately wavy and straight).

SOLEIL, OMBRE DE—The sun eclipsed; tinctured *gules*, or *sable*.

- SOMMÉ—(1.) Said of a castle towered ; CASTILLO : *d'Or, à une tour sommée de trois tourelles de gueules* (v. *Donjonné*).
 —(2.) Said of a charge which supports another (v. Vol. I., p. 130, arms of POISIEU).
- SOUTENU—Said of an Ordinary or charge which is supported by another, as a *chief* by a *divise*, etc. (Plate IX.).
- SPHINX—A fabulous animal (v. p. 309).
- STANGUE—The stem of an anchor (cf. *Trabe*).
- SUPPORTS—Animals used as supporters (distinguish from *tenants*).
- SUR LE TOUT DU TOUT—Is said of an escutcheon placed *en surtout* upon another which is itself *en surtout*.
- SURCHARGÉ—Is said of a charge which is itself charged.
- SURMONTÉ—Is said of a charge above which another is placed without touching it (distinguish from *sommé* where the pieces touch—a refinement not always observed).
- SURTOUT, or SUR LE TOUT—Over all, *en surtout*.

T

- TACHETÉ—Spotted.
- TAF—A synonym for *Tau*, q.v.
- TAILLÉ—Divided per bend-sinister.
- TARÉ—Describes the position of a helmet, e.g. *taré de front, de profile*, etc. ; equivalent of *Posé*.
- TAU—The Cross of St. Anthony (v. p. 173).
- TENANTS—Human beings, monkeys, or angels, acting as supporters (distinguish from *supports*). When the shield is supported both by a *tenant* and by a *support*, both are known by the latter name. (See Vol. II., Chapter VIII.)
- TERRASSE—A terrace ; diminutive of the *champagne* (v. fig. 42, p. 87).
- TERRASSE-ISOLÉE—The terrace is so named when it is detached from the borders of the escutcheon.
- TERRASSÉ—Placed on, or growing out of, a *terrasse*.
- TERTRE—A small mount, usually of three coupeaux in the base of the shield (v. Plate XXXI., figs. 1, 9).
- TIERCÉ—Tierced. A partition of the shield into three equal or approximately equal portions, e.g. TIERCÉ EN PAL, TIERCÉ EN FASCE, TIERCÉ EN BANDE, TIERCÉ EN MANTEL, etc. (v. Plate VII., p. 96).
- TIERCE-FEUILLES—Trefails without the tail or stem. (Plate XXXII., fig. 9.)

- TIERCES—Bendlets or barrulets borne in threes, as *gemelles* are in pairs.
- TIGE—The stem of a plant.
- TIGÉ—Is said when the stem differs in colour from the rest of a plant.
- TIGRE-HÉRALDIQUE—The conventional tiger (*v.* Plate XXV., fig. 10).
- TIMBRE—The crested helm, with its wreath and lambrequins.
- TIMBRÉ—Ornamented with helm, etc.
- TIRE—A row of panes, or points, in chequy.
- TOISON—The fleece and head of a sheep, as in the badge of the ORDER OF THE GOLDEN FLEECE.
- TORTIL—A wreath of silk of two or more colours. The coronet of a French baron is sometimes known by this name on account of the strings of pearls wreathed round it (*see* Vol. II., Plate XXIII).
- TORTILLÉ—Wreathed with a twisted band; said of Moor's heads, also of the bands of a sling (*cf.* WREATHED, *English Glossary*).
- TOUR—A tower; distinguish from the castle, which has two or more towers connected by a wall, or curtain.
- TOURNÉ—Is said of a crescent whose points are turned to the dexter side of the escucheon (*cf.* *Contourné*, where they are turned to the sinister).
- TOURTEAUX (*E. torteaux*)—Discs of colour on a field of metal, or fur.
- TOURTEAUX-BESANTS—Discs composed partly of colour, partly of metal, and placed as charges on a field of metal or fur (*v.* *Besants-tourteaux*). (Plate XXII., figs. 4, 7.)
- TOURTELÉ—An obsolete term for *semé of torteaux*.
- TRABE—The traverse, or beam, of an anchor (*v.* *Stangue*).
- TRAIT—Equivalent for *Tire* (*q.v.*).
- TRANCHÉ—A division of the shield, *Parti per bend* (*cf.* *Taillé*).
- TRANGLES—A synonym for *Tierces*.
- TRÊCHEUR—The diminutive of an orle. The tressure is often borne flory, but more frequently is double, and flory-counter-flory (*v. ante*, p. 186, Plate XXXVII., fig. 9).
- TRÈFLE—A trefoil, three leaves and a wavy stem; distinguish from *Tierce-feuille* (*q.v.*).
- TRÈFLÉ—Ornamented with trefoils (Plate XVIII., fig. 12).
- TREILLIS—A trellis (*v. ante*, p. 107).

TREILLISSE—Trelliced. (RIETSTAP thinks it a fretty of thinner pieces, and more than six in number ; but this is not the distinction, which is pointed out on p. 107.) As a curiosity I add the arms of NARISCHKIN of Russia :
Gules, a fess of the same trellised or.

TRIANGLE—A triangle, sometimes pierced, or *voided*.

TRIANGLÉ—Covered with triangles ; that is the field is divided by horizontal and diagonal lines (both bends and bends-sinister). (Plate IX., fig. 1.)

TROMPES—The horns used as crests.

TRONÇONNÉ—Cut, or broken into fragments, but preserving the general outline of the charge (*cf.* Plate XXIV., fig. 8).

V

VACHE—Has its tail along the flank as one of its distinguishing features.

VAIR—One of the furs.

VAIR-ANTIQUE—The old form of *vair* (*see* Plate IV.).

VAIR-EN-PAL—(*V.* Plate IV.).

VAIR-ONDÉ—(*V.* Plate IV.).

VAIRÉ—Term employed when the vair is of other tinctures than the usual *argent* and *azure*.

VAISSEAU—A ship with three masts (*cf.* *Navire*).

VANNETS—Escallops turned to show the inside, and usually without *oreilles* (*cf.* *Coquille*).

VERGETTE—A pallet ; a diminutive of the pale.

VERGETTÉ—Covered with pallets.

VERSÉ—Inverted ; synonym of *renversé*, and used of a crescent whose horns point to the base of the shield.

VERTENELLE—The hinge of a gate (*v.* *Bris d'Huis*).

VÊTU—A field *chapté-chaussé* (*v.* *ante*, p. 99, and *see* Plate VI., fig. 11).

VÊTU EN OVALE—Having a bordure which leaves the field of an oval shape (*v.* p. 183).

VÊTU EN RONDE—Having a circular bordure (*v.* p. 183).

VIDÉ—Voided.

VIGILANCE—The stone carried by a stork or crane.

VILENÉ—Having the virile parts of a specified tincture.

VIRES—Concentric annulets, usually three in number.

VIROLÉ—Is said of the bands of metal encircling a hunting-horn.

VIVRÉ—*Dancetty*.

VOGUANT—Sailing; equivalent for *Flottant*. CASTELLI: *d'Azur, à un vaisseau voguant sur un mer, le tout au naturel, accompagné en chef d'une étoile d'or.*

VOL—The two wings of a bird.

VOLANT—Flying with expanded wings.

VOL-BANNERET—The term for the wings of a bird used as a crest, when they are represented as cut off square at the upper ends (*v.* Vol. II., Plate XII., fig. 1).

VOLET—A small mantling, or *capeline*, attached to a helmet (*v.* Vol. II., Plate XII.).

VOÛTÉ—Arched (*v.* Plate XII., fig. 7); contrary of *Affaisé*.

END OF VOL. I.





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